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UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

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"The Georgian Period"

being

Measured Drawings

of



BY

CHARLES L. HILLMAN

FRANK E. WALLIS

E. ELDON DEANE

CLAUDE FAYETTE BRAGDON

DAVID A. GREGG

FRANCIS S. SWALES

GLENN BROWN

AND OTHERS



"AMERICAN ARCHITECT

&

BUILDING NEWS"

CO.

1899

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f 6295 p. 3-4

TABLE OF CONTENTS.

- Plate 1. Pennsylvania Hospital, Philadelphia, Pa. Central Pavilion. Date 1796.
[*Gelatine Print.*]
- " 2. Pennsylvania Hospital, Philadelphia, Pa. Southern Front. " 1755-96.
[The general plan of this entire building and the design and erection of the east wing are believed to be due to Samuel Rhoads, a wealthy builder, later mayor of the city. As the central building and west wing were built in 1796, twelve years after Rhoads's death, it is probable that their exterior treatment is due to another, but unknown, hand.]
- " 3. Pennsylvania Hospital. E. Front. Date 1755. West Front. Date 1796.
- " 4. Pennsylvania Hospital, Philadelphia, Pa. View from the Southeast.
[*Gelatine Print.*]
- " 5. Pennsylvania Hospital, Philadelphia, Pa. Measured Details.
- " 6. St. James's Goosecreek Church, near Charleston, S. C. [Date 18th Century]; Old Stone House, Richmond, Va. [The oldest building in Richmond].
- " 7. Colonial Fan, Head and Side Lights.
- " 8. Pennsylvania Hospital, Philadelphia, Pa. View from the South.
[*Gelatine Print.*]
- " 9. The Folger House, Geneva, N. Y.
- " 10. Colonial Doorway, Liberty Street, Pittsburgh, Pa.
- " 11. St. Paul's Church, Ratcliffeboro', Charleston, S. C. [Date 1819]; The Monumental Church, Richmond, Va. Date 1812.
[The Monumental Church was erected in memory of seventy-two persons killed by the burning of the theatre, Dec. 26, 1811. An urn before the portico is supposed to contain the ashes of the victims.]
- " 12. Mantel in the Parlor of the Tayloe ["Octagon"] House, Washington, D. C. Date 1810.
[The mantels in this house, designed by Dr. Wm. Thornton for Colonel Tayloe, will probably become well known to architects, since they are to be found in the "Octagon House," where the American Institute of Architects has recently established its headquarters.]
[*Gelatine Print.*]
- " 13. Mantel in the Office of the Essex House, Salem, Mass. Date 1801.
- " 14. " " " " Nichols House, Salem, Mass. Date 1801.
- " 15. " " " " " " Details of the same.
- " 16. Mantel in a Bedroom of the Tayloe ["Octagon"] House, Washington, D. C. Date 1810.
[*Gelatine Print.*]
- " 17. Measured Details of the same.
- " 18. Mantel in the Carlyle Mansion, Alexandria, Va. Date 1752.
- " 19. " " Waitt Place, Barnstable, Mass. Date 1717.
- " 20. The Morris House, South 8th Street, Philadelphia, Pa. Date 1787.
[*Gelatine Print.*]
- " 21. The Morris House, Philadelphia, Pa. Elevation and Detail of Stairs.
[Under the impression that this was the house of the Revolutionary financier, Robert Morris, this view was taken, but it was later found that the Morris family, still inhabiting the building, antedate even the Revolutionary notable.
The second story in arrangement essentially repeats the first floor here shown. It is questionable whether the "bayed" end of the parlor is part of the original arrangement, although there is no sign that the brickwork has ever been disturbed — the doubt is occasioned by the indication of Greek feeling in the visible fragment of the cornice of this part.]

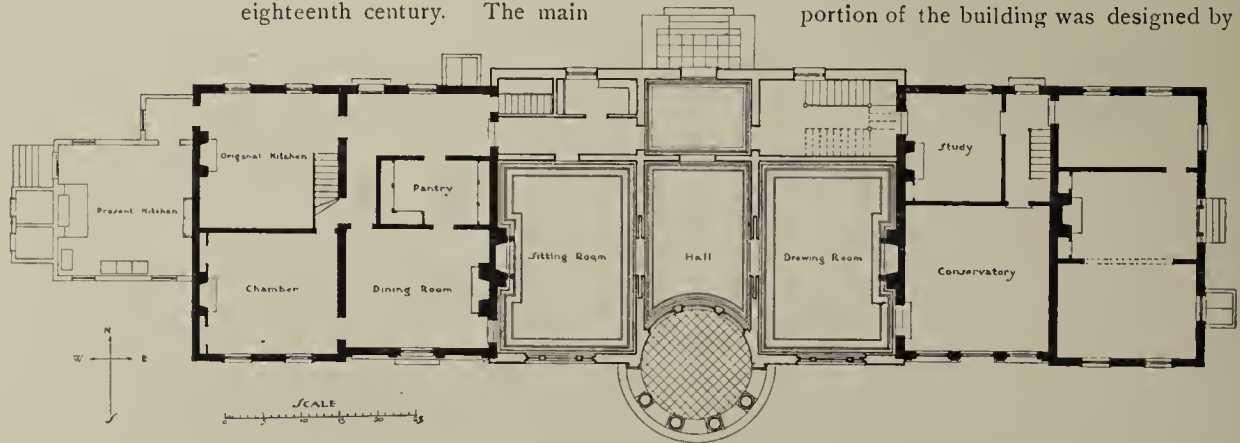
Plate 22. The Morris House, South 8th Street, Philadelphia, Pa. Doorway, etc.



- " 23. The Morris House. Chimneypiece in the Parlor.
- " 24. The Tudor Place, Georgetown, D. C. Date 17[?]-1816.

[Gelatine Print.]

[The wings of this house, earlier than the main building, are supposed to date from the end of the eighteenth century. The main portion of the building was designed by



Dr. Wm. Thornton and was built for Thomas Peter in 1816. The house is now occupied by his daughter, Mrs. B. W. Kennon, who added the kitchen on the extreme left.]

- " 25. The Sacket House, Date 1803, and Woolsey House, Date 1805. Sacket's Harbor, N. Y.
- " 26. Doorways and Details of the same.
- " 27. Porch of the General Page House, Bausch and Freemason Streets, Norfolk, Va. [Gelatine Print.]
- " 28-9. Front Entrance and Details of the Greig Mansion, Canandaigua, N. Y.
- " 30. Houses at Providence, R. I.
- " 31. Carpenters' Hall, Philadelphia, Pa. Date 1770-5.
- " 32. Carpenters' Hall, Philadelphia, Pa. North Entrance.

[This building was erected for its own use by the Society of Carpenters and was in use by the Society when, as the most convenient and suitable hall, it was taken possession of by the Continental Congress who assembled here scene of the sittings of the at one time occupied by of time and as tenant to disrepair and finally room. Later, when for the beginnings came potent, the penters care- the building serves as of his- muse-



One of two High Chairs used at the session of the First Continental Congress.

Sept. 5, 1774. Later it was the Provincial Assembly and was British troops. In course followed tenant it fell in- it became an auction- the patriotic regard of the nation be- Society of Car- fully restored and it now a species torical um.]

The Georgian ["Colonial"] Period.



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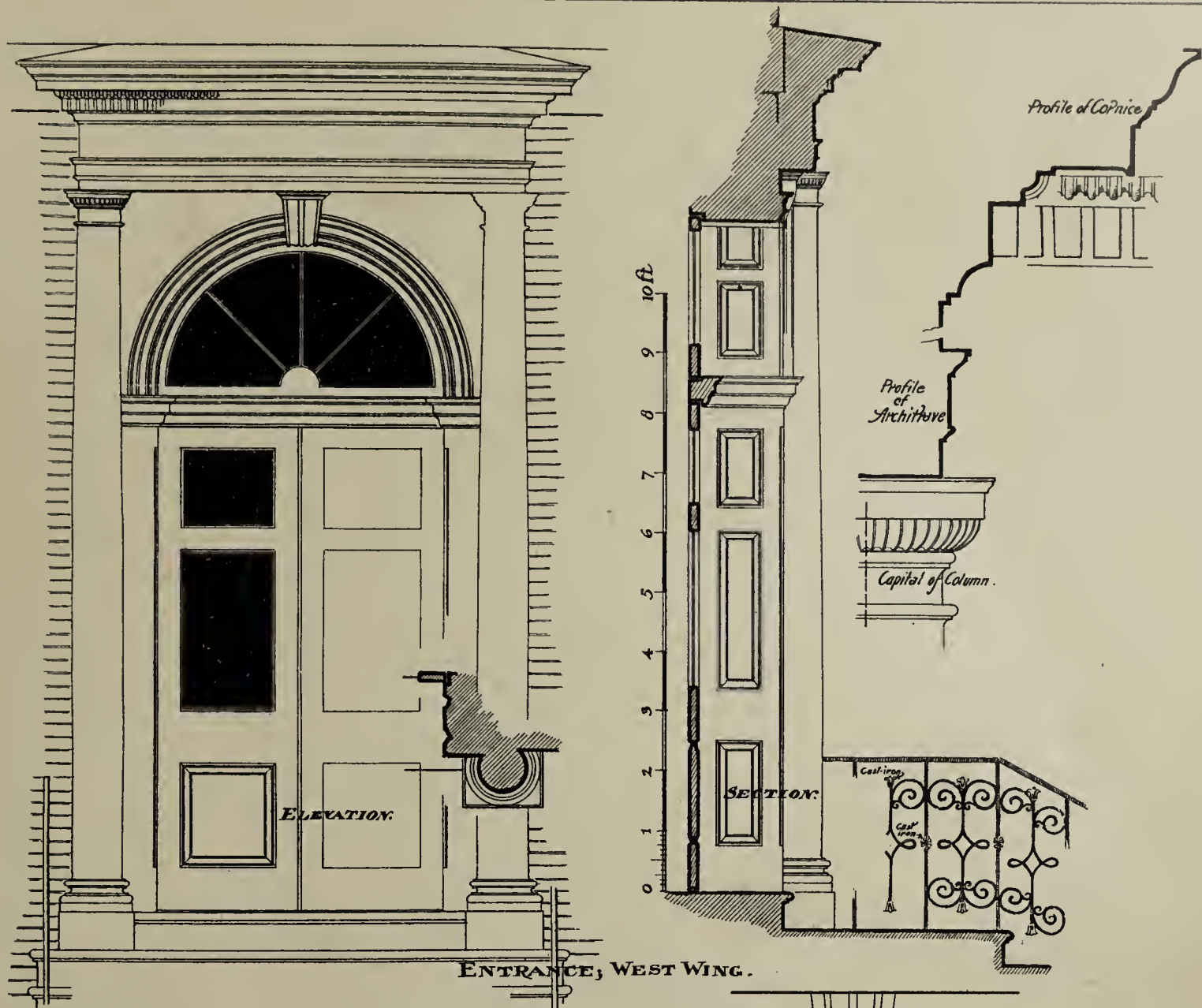
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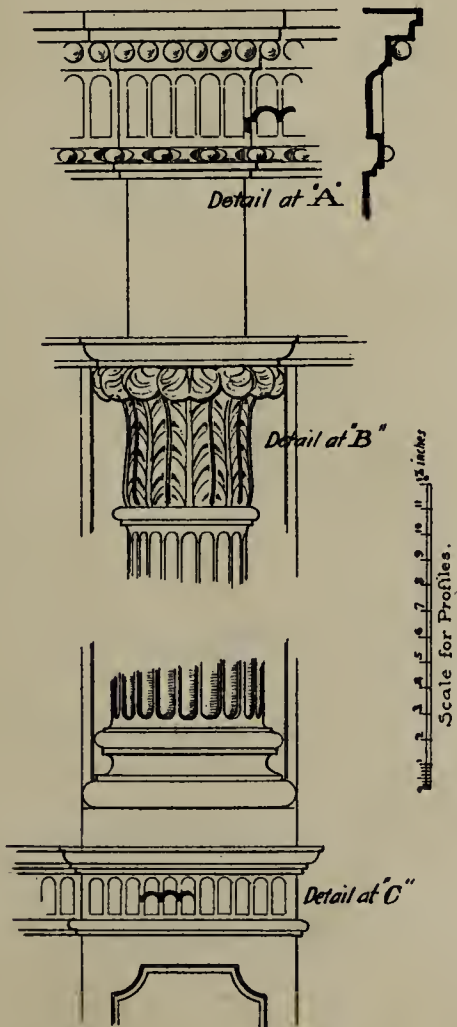
[DATE 1796.]

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Philadelphia, Pa.



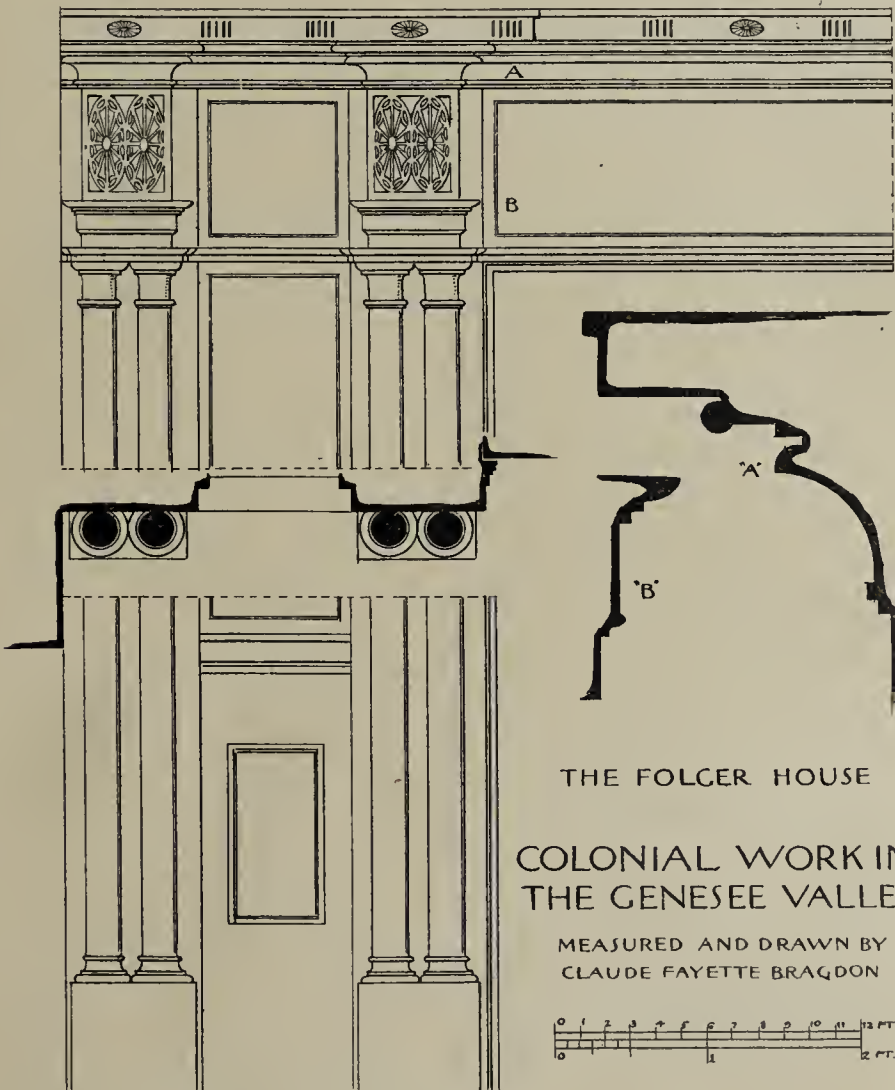
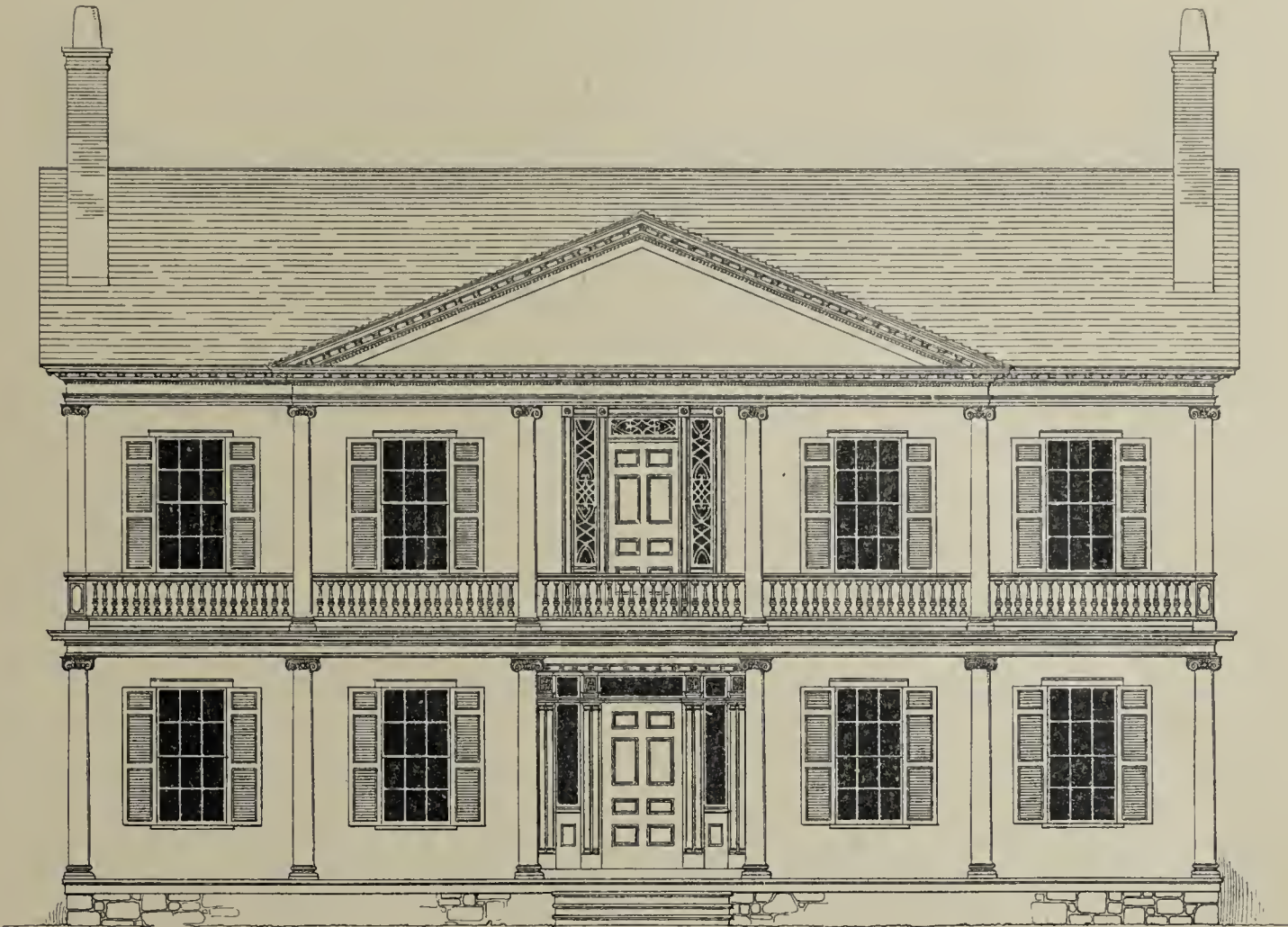
Measured and drawn by Chas. L. Hillman.

SOUTH ENTRANCE, MIDDLE BUILDING.

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AT GENEVA

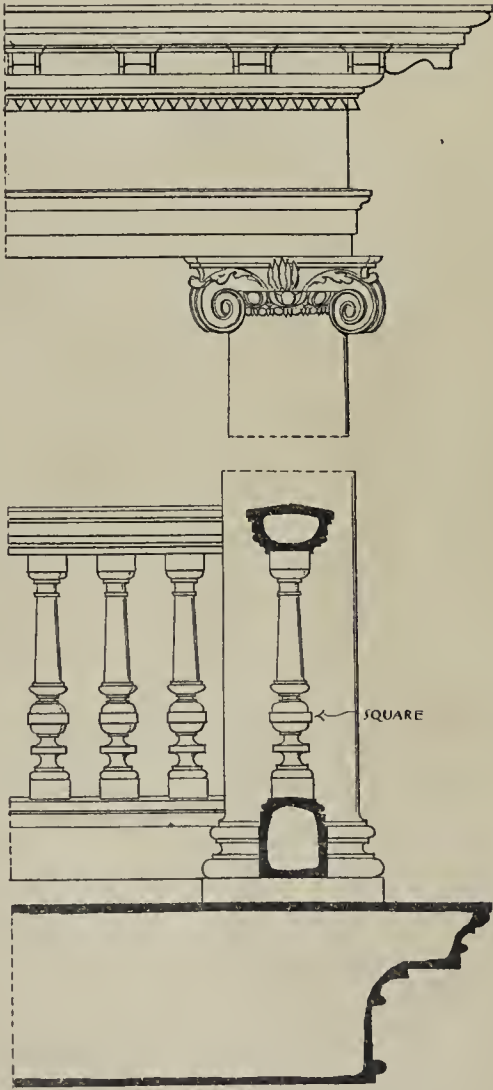
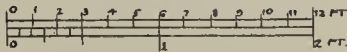


DETAIL OF ENTRANCE

THE FOLGER HOUSE

COLONIAL WORK IN
THE GENESEE VALLEY

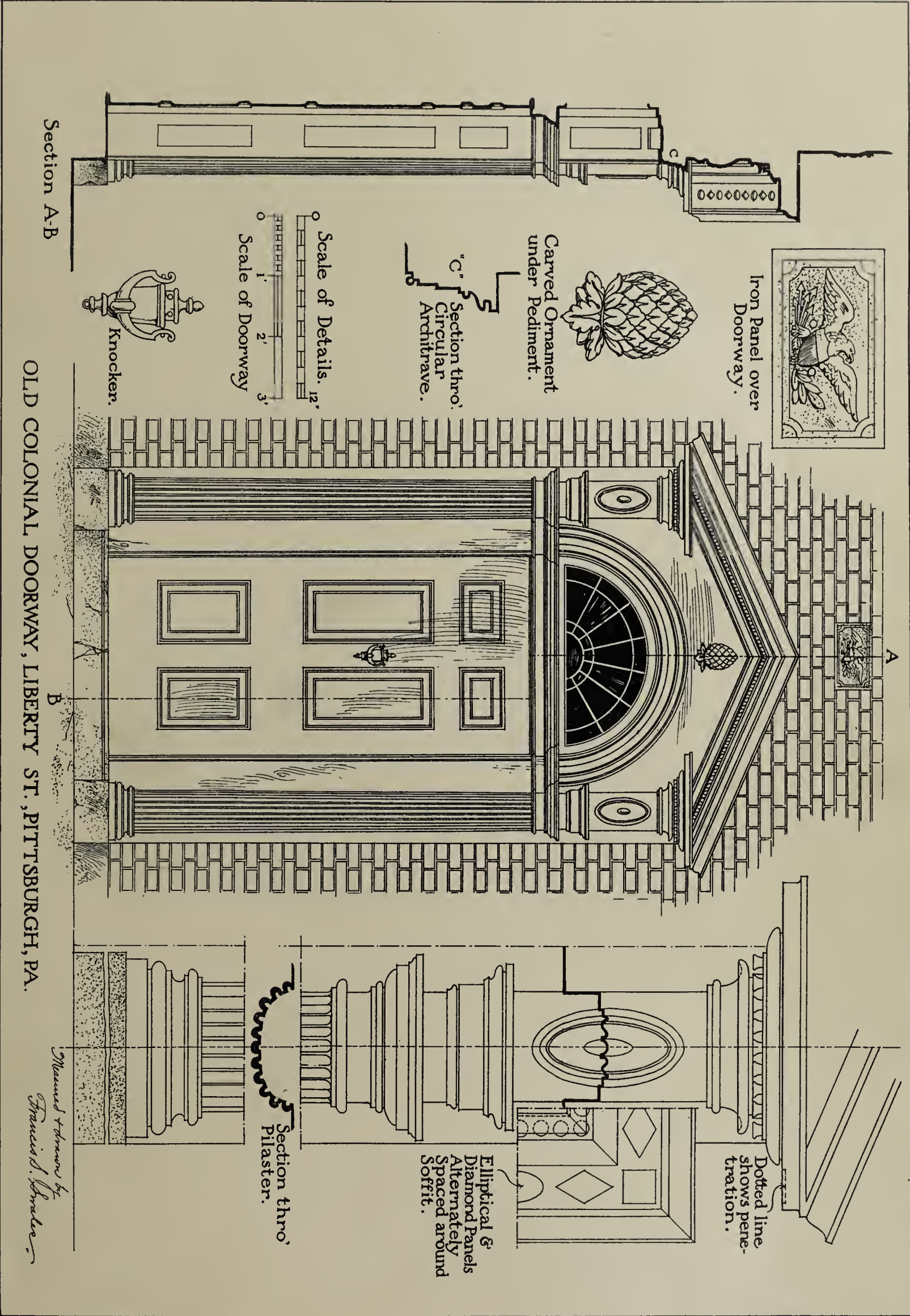
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DETAIL OF SECOND STORY PORCH

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MANTEL IN THE PARLOR OF THE TAYLOR ["OCTAGON"] HOUSE, WASHINGTON, D. C.

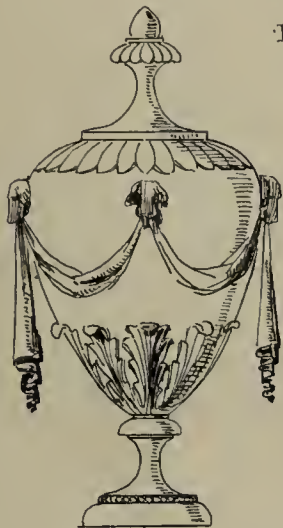
DR. WILLIAM THORNTON, ARCHITECT.

[DATE 1810.]

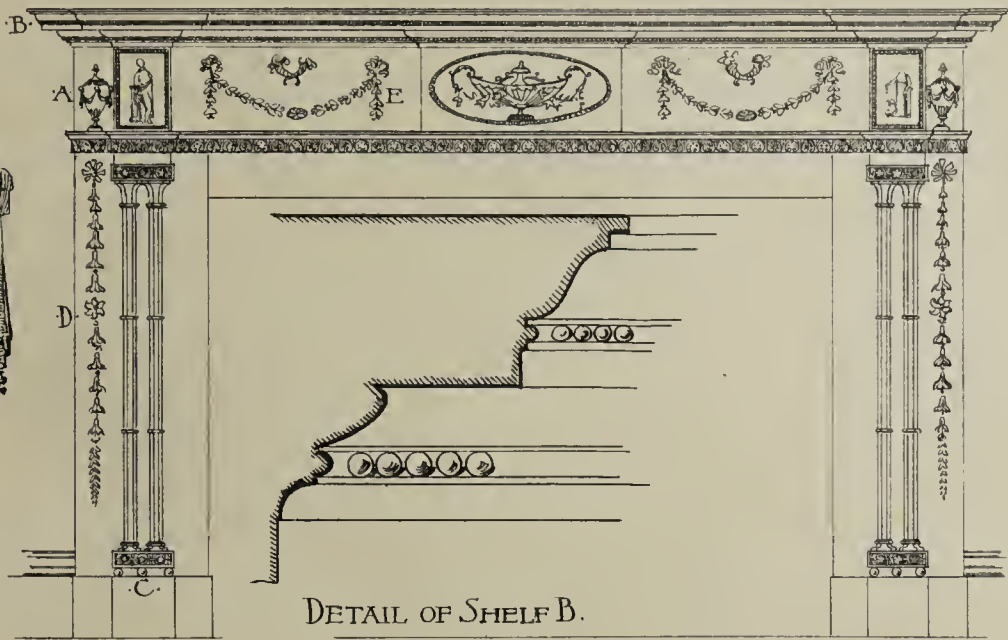
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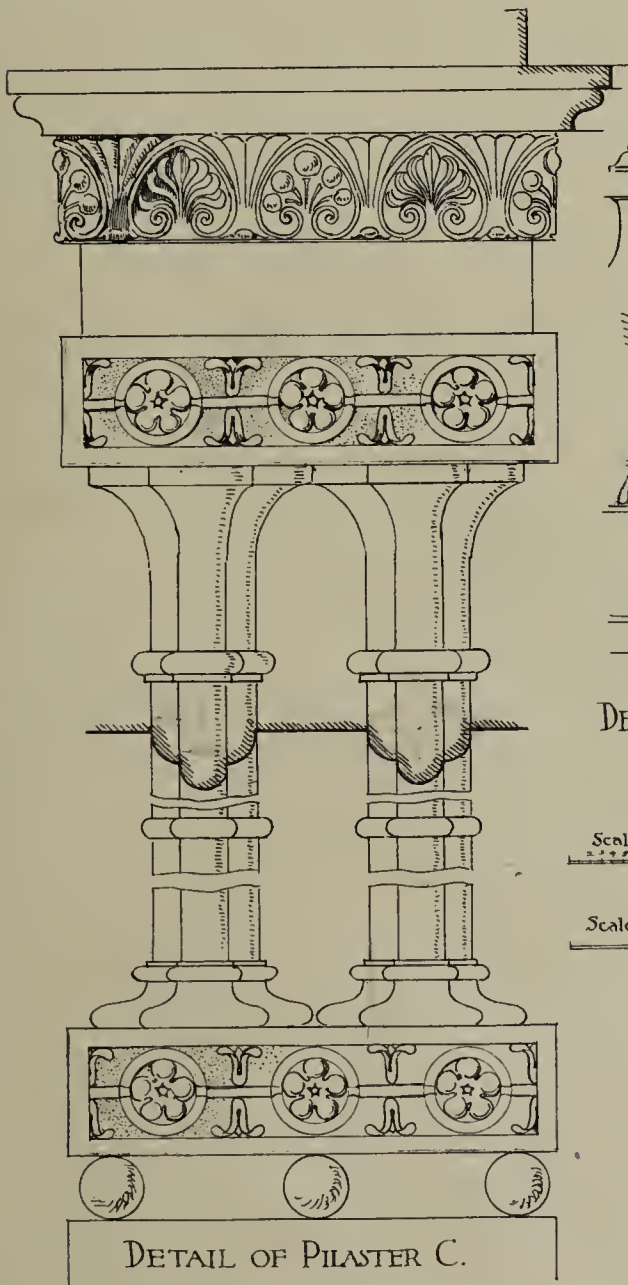
MANTEL IN OFFICE OF "ESSEX HOUSE"
SALEM MASS. DATE 1801.
Measured and drawn by Frank E. Wallis.



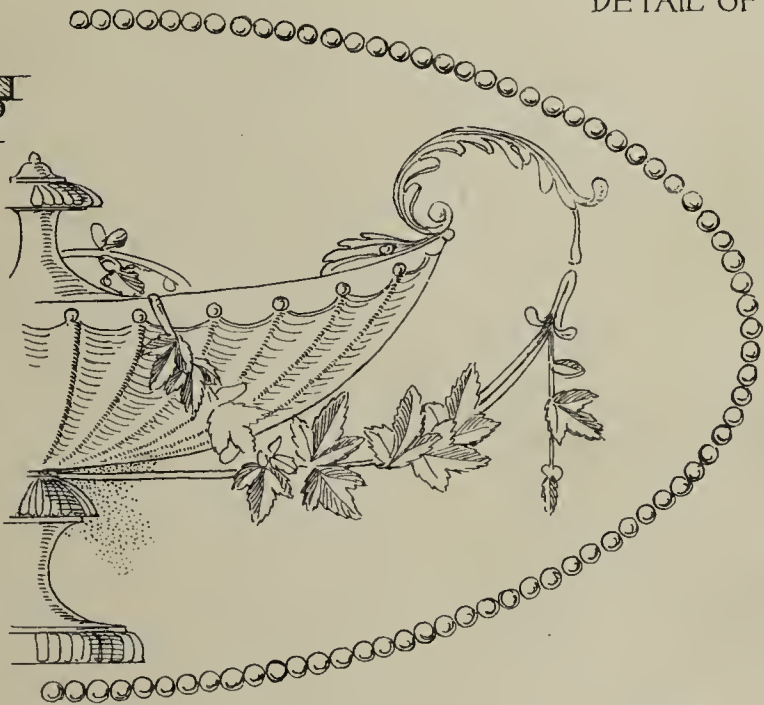
DETAIL A.



DETAIL OF SHELF B.



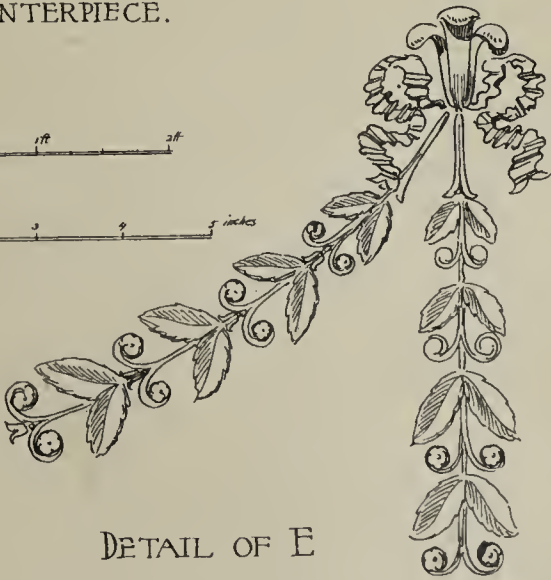
DETAIL OF PILASTER C.



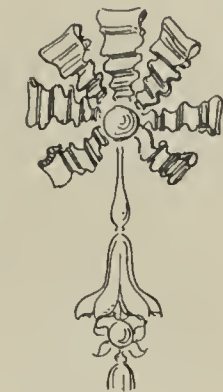
DETAIL OF CENTERPIECE.

Scale
0 1 2 3 4 5 6 7 8 9 10 11 12 inches

Scale of Details
0 1 2 3 4 5 inches



DETAIL OF E



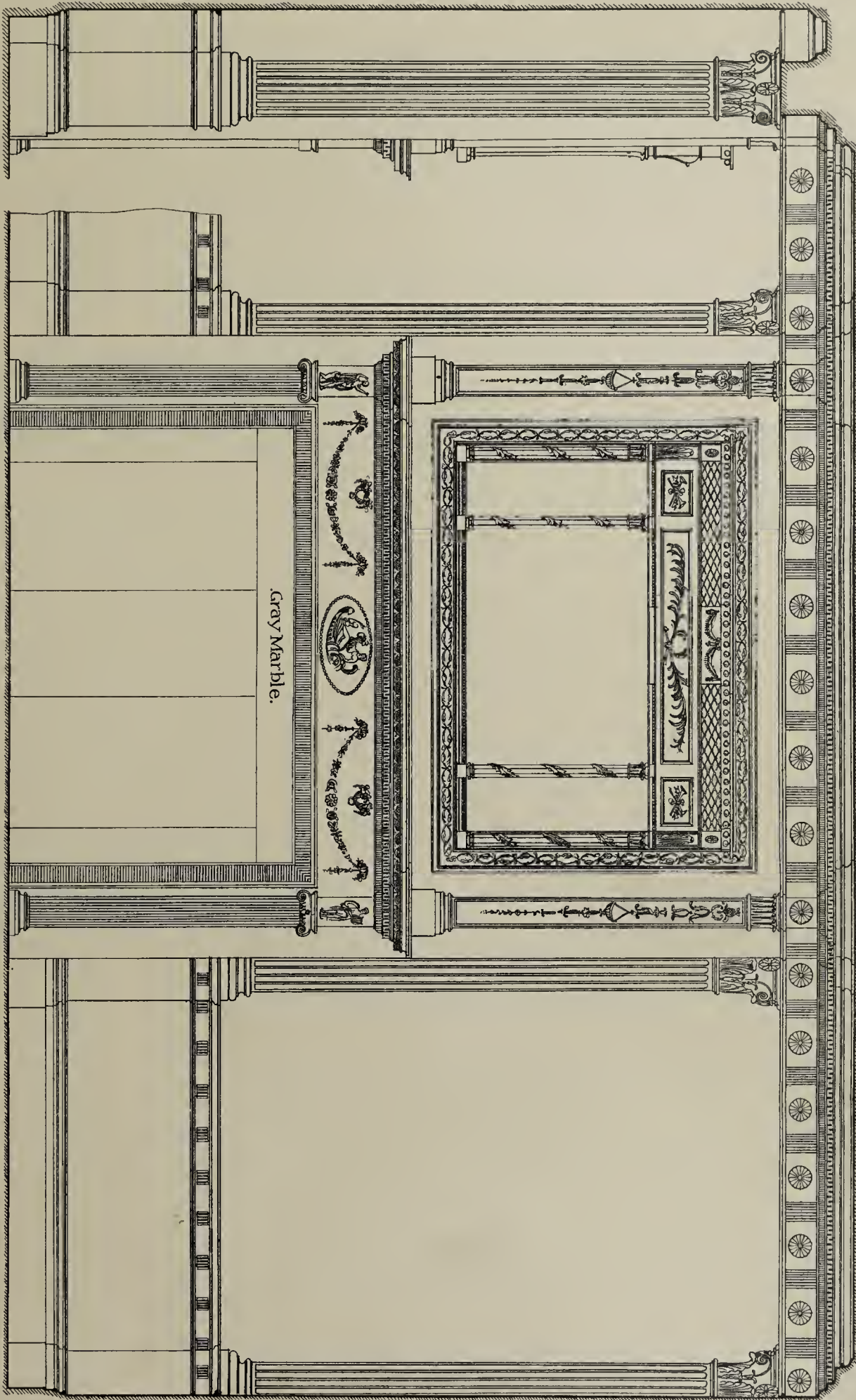
DETAIL OF D.



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EAST PARLOR OF "NICHOLS HOUSE," SALEM MASS: (1) DATE 1801. Scale 3' 6" 12 inches 1' 2 feet.



Woodwork, painted white.
Mirror frame, gilt.
Ornaments of Papier Maché.
For Detail see Sheet No. 2.

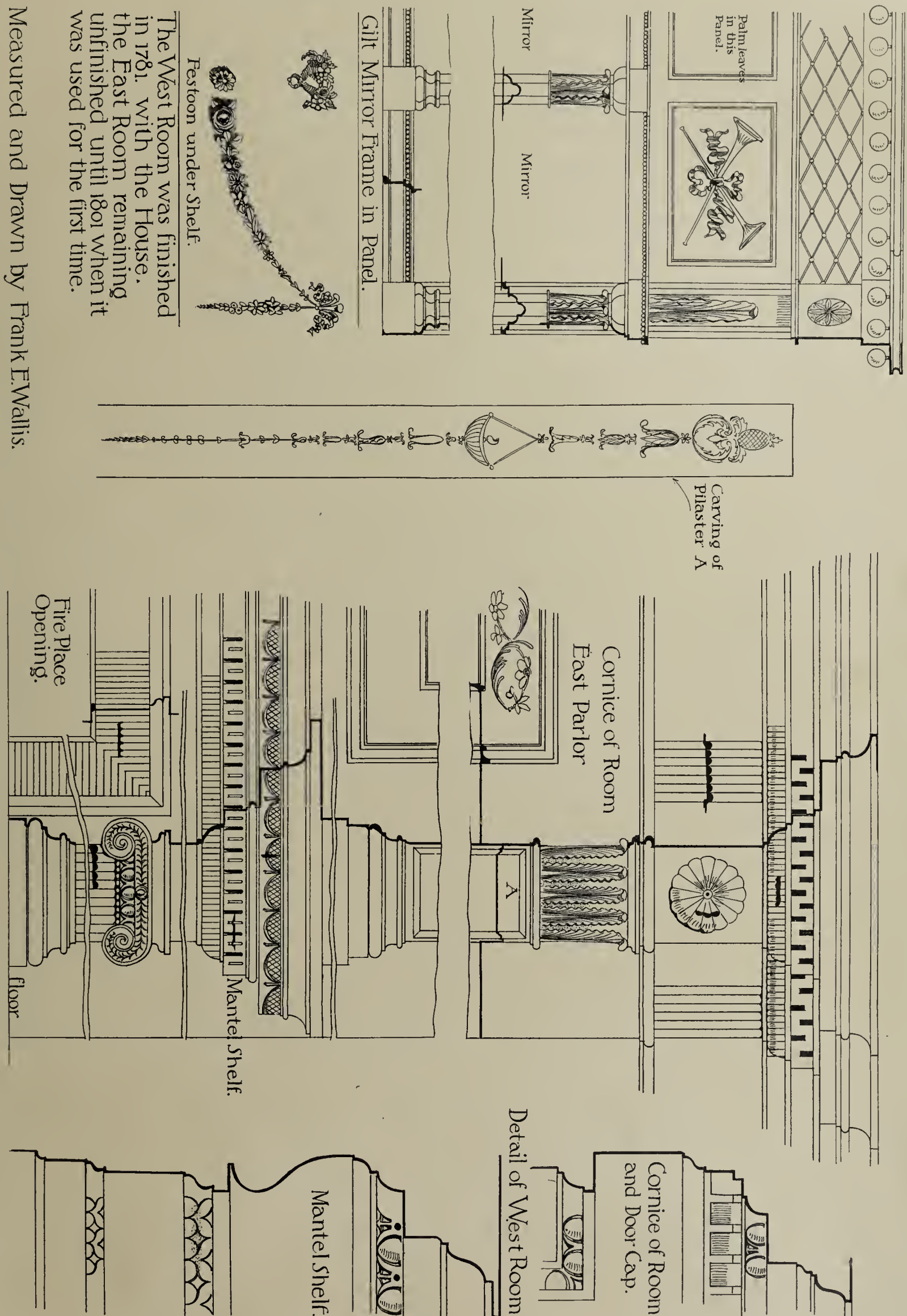
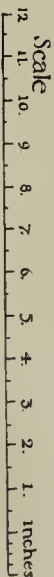
Brick Tiles.

Measured and drawn by Frank E. Wallis.

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DETAIL OF PARLOR MANTELS "NICHOLS HOUSE," SALEM MASS: (2)



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MANTREL IN A BEDROOM OF THE TAYLOR ("OCTAGON") HOUSE, WASHINGTON, D. C.

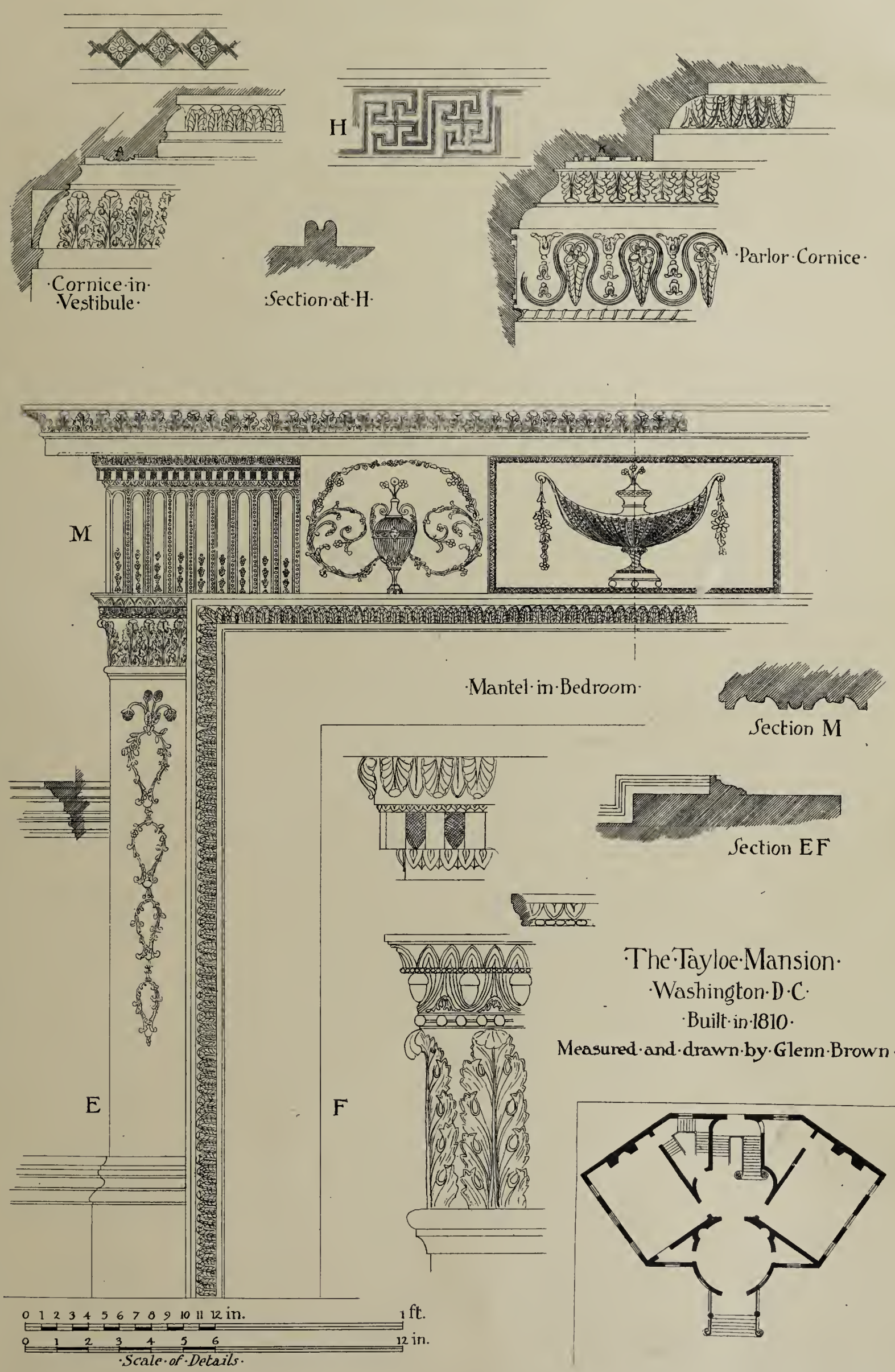
DR. WILLIAM THORNTON, ARCHITECT.

DATE 1810.]

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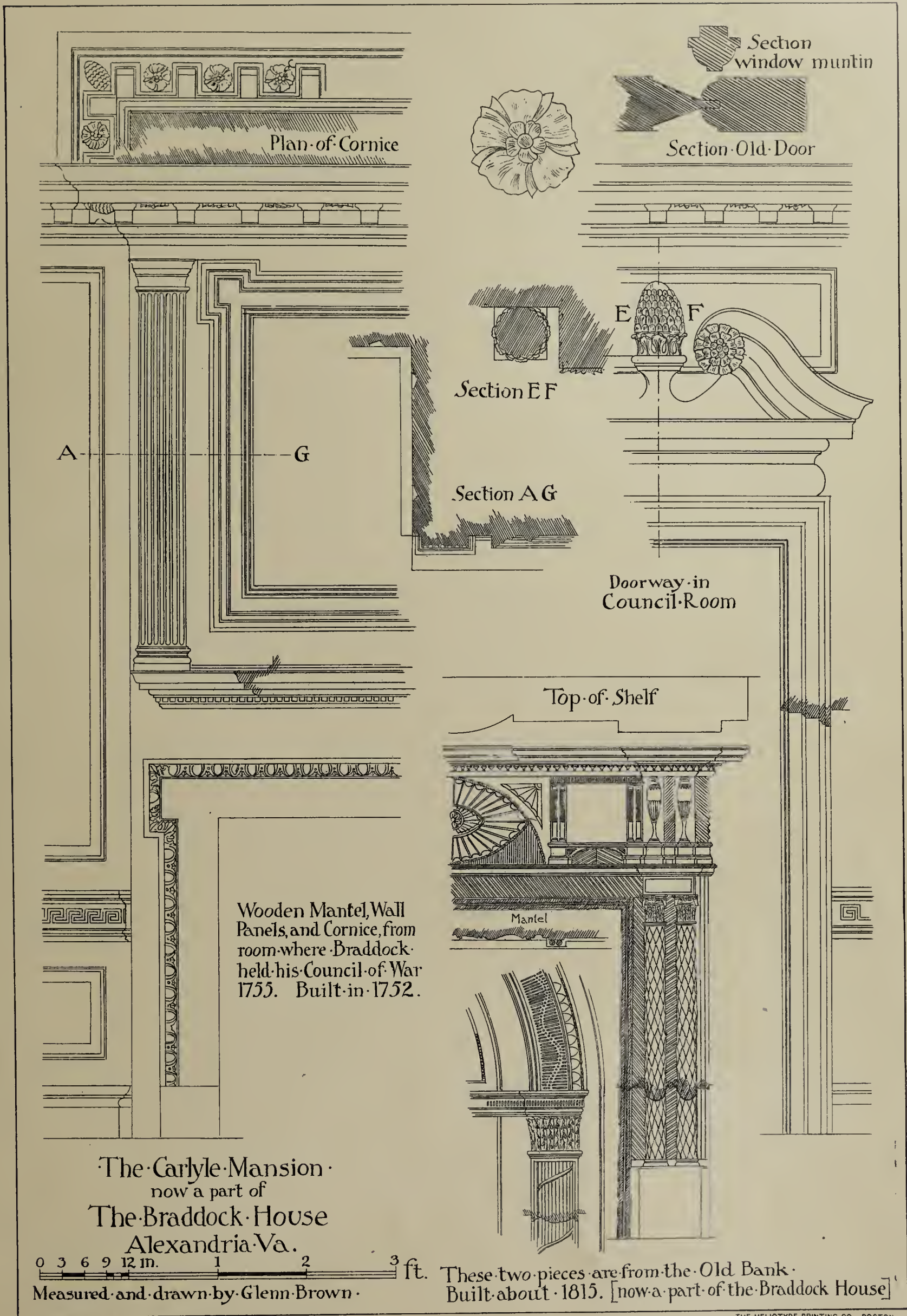
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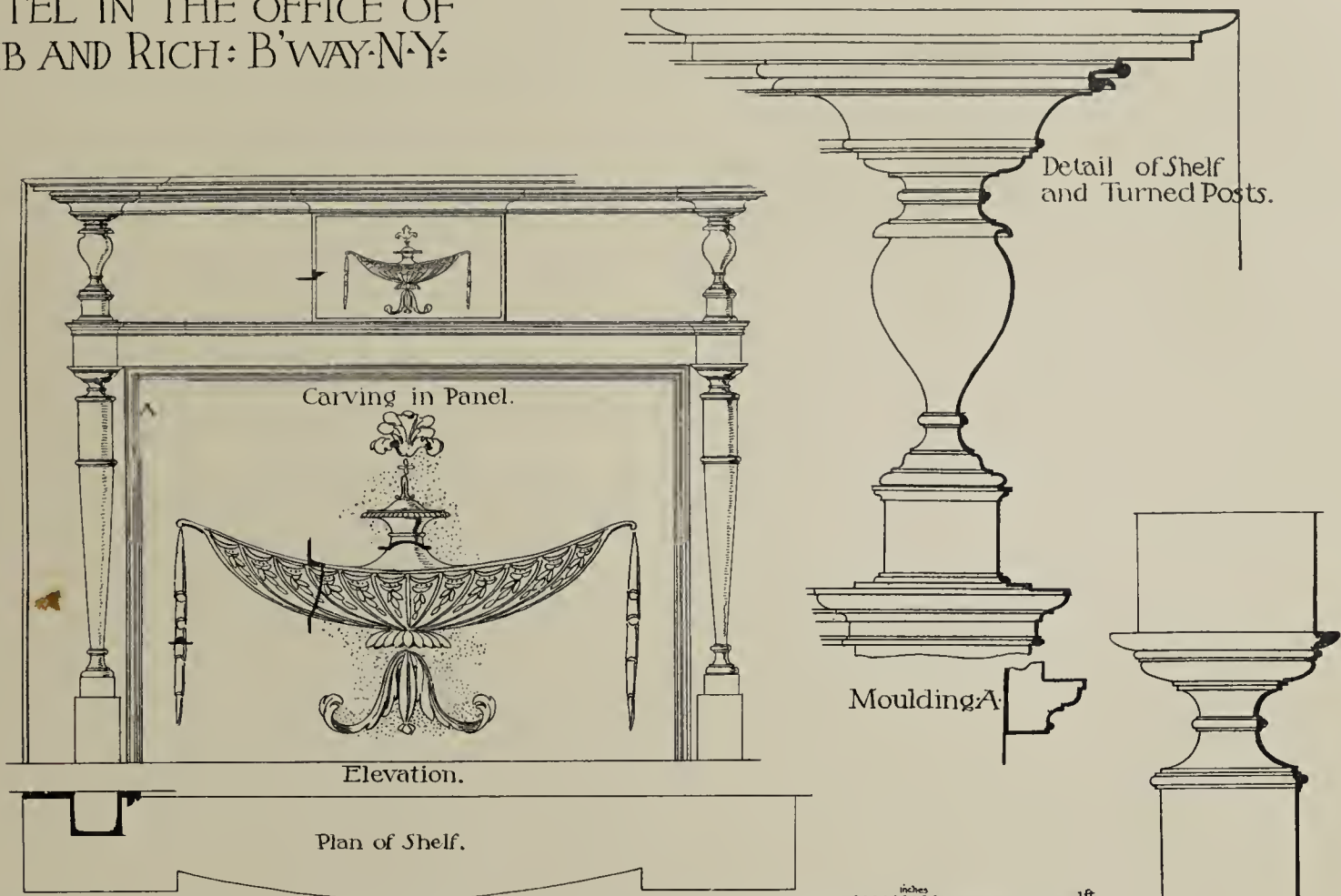
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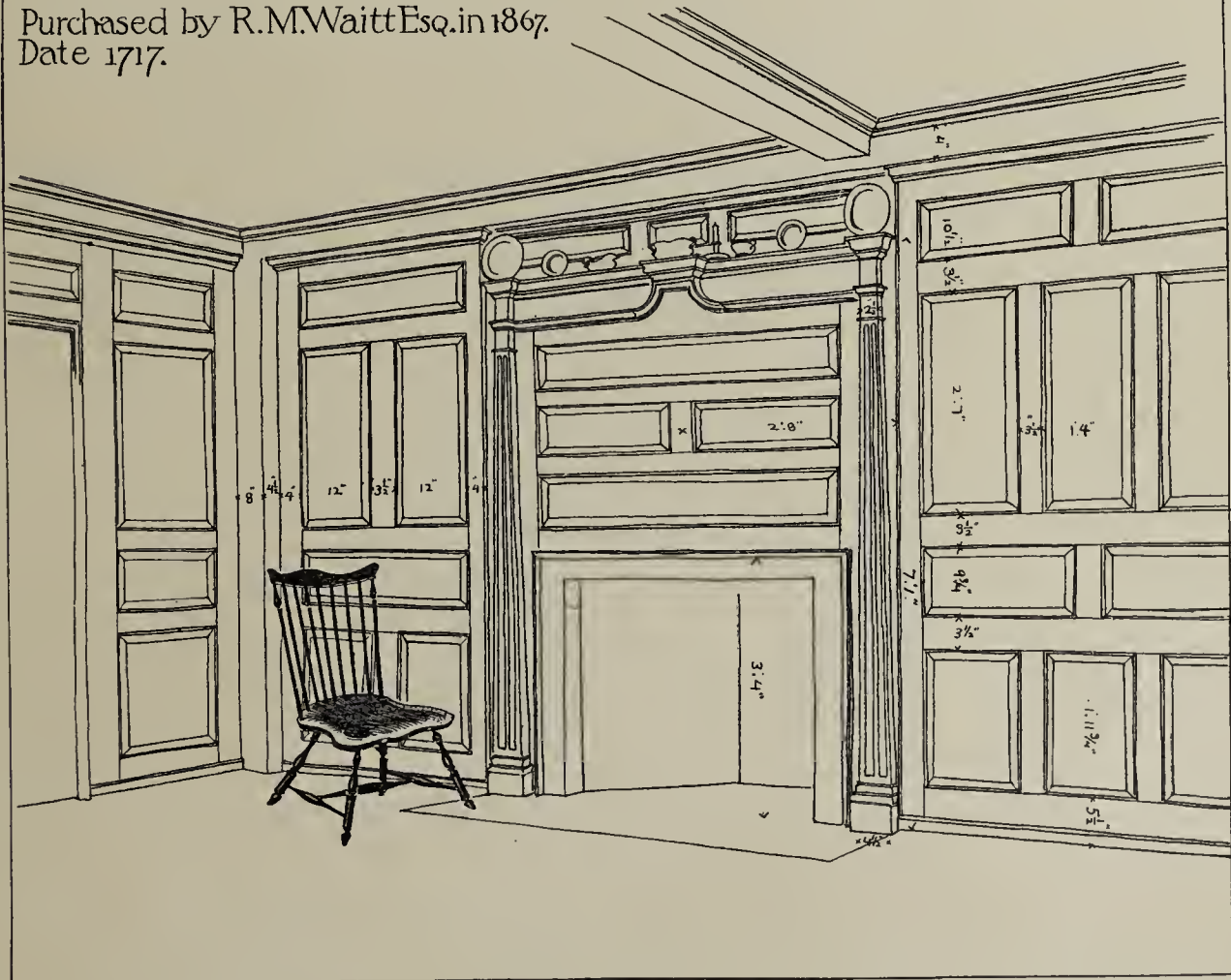
The Georgian ["Colonial"] Period.

MANTEL IN THE OFFICE OF
LAMB AND RICH: B'WAY-N.Y.



• Date unknown • Found in a Junk Shop in N.Y. City. • Scale of Details.

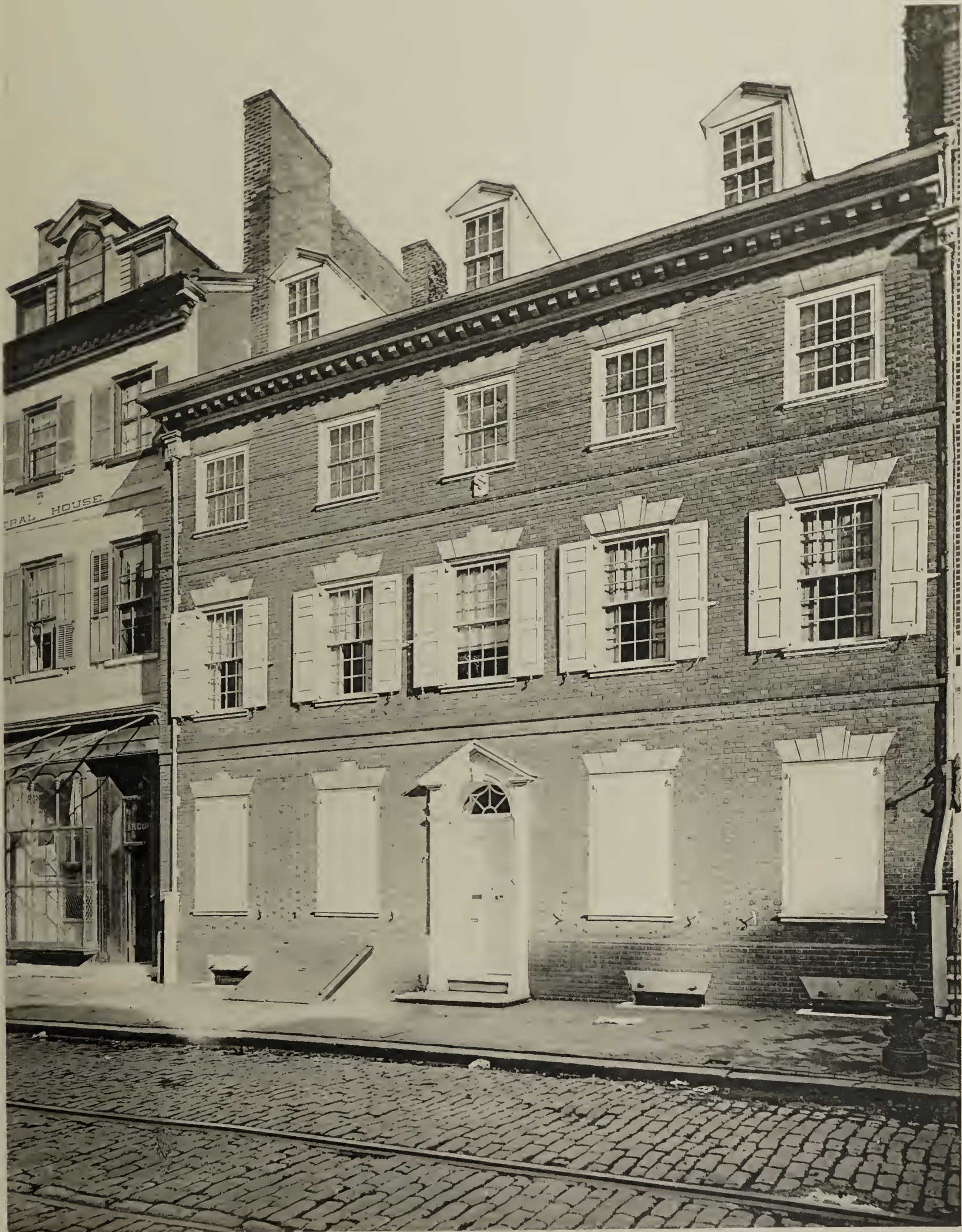
"WAITT PLACE" . AT .
BARNSTABLE . MASS .
Purchased by R.M.Waitt Esq. in 1867.
Date 1717.



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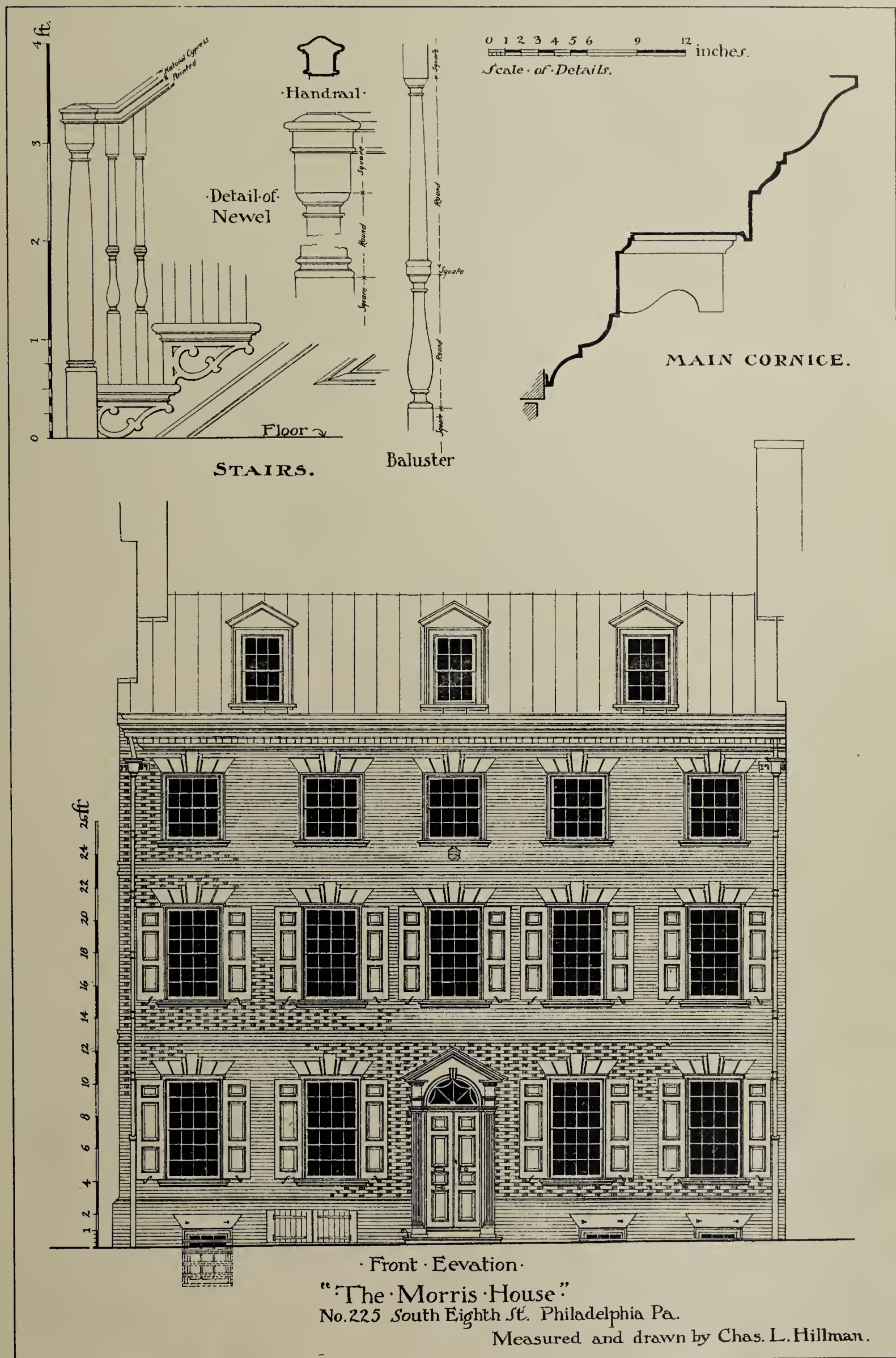
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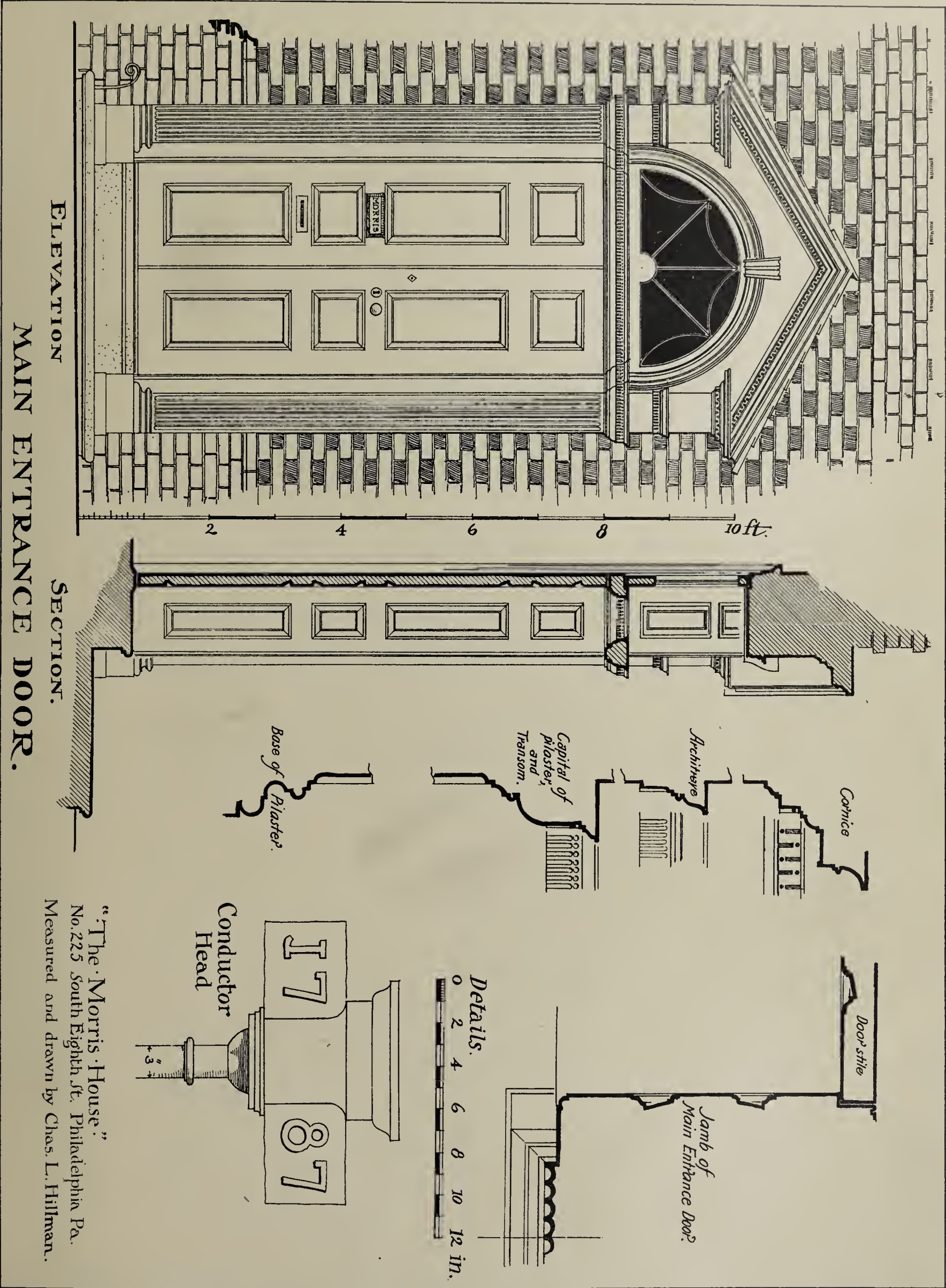
THE MORRIS HOUSE, SOUTH EIGHTH STREET, PHILADELPHIA, PA.

[DATE 1787.]

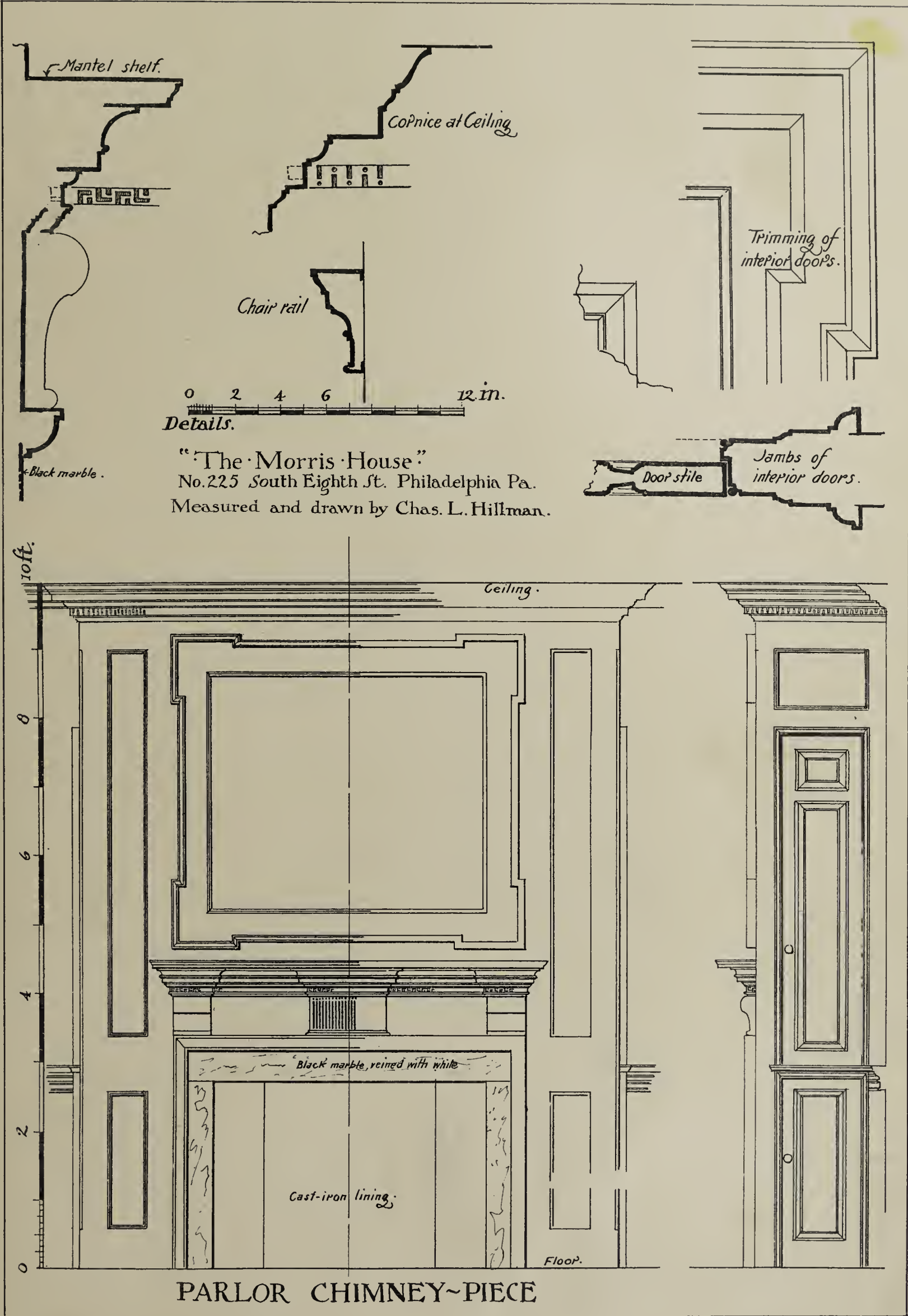
The Georgian ["Colonial"] Period.



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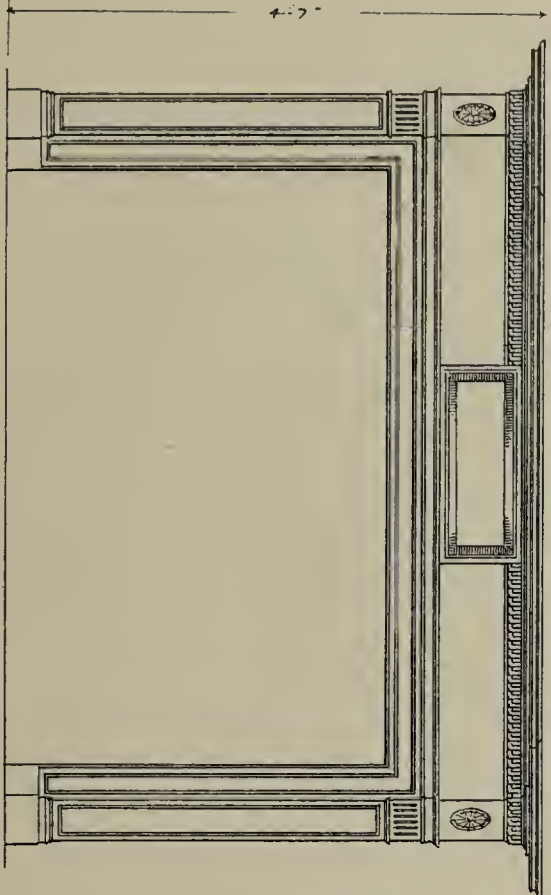
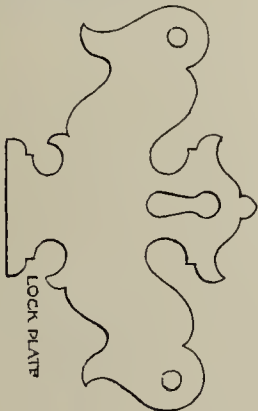
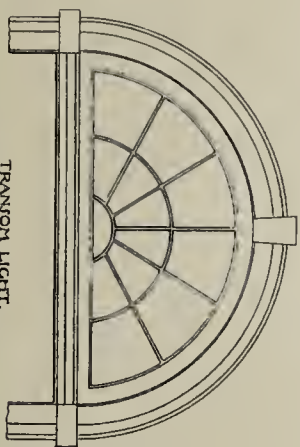
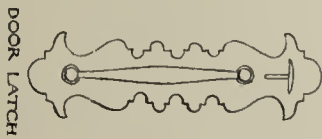
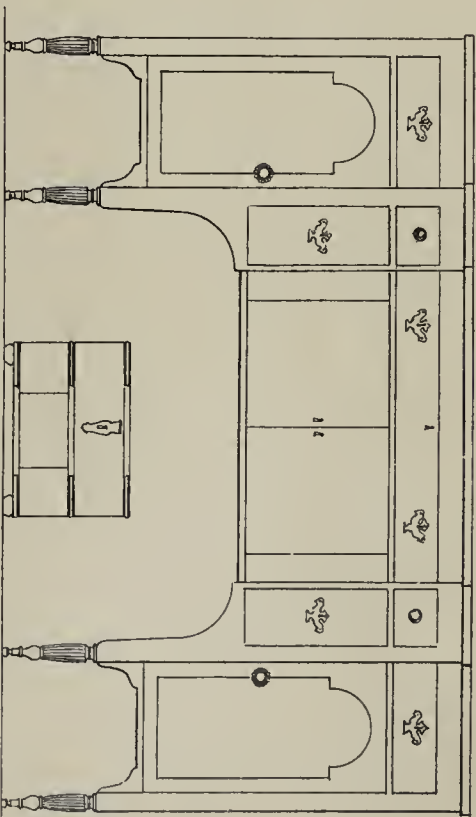
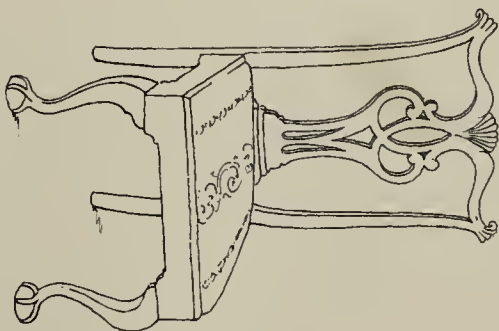
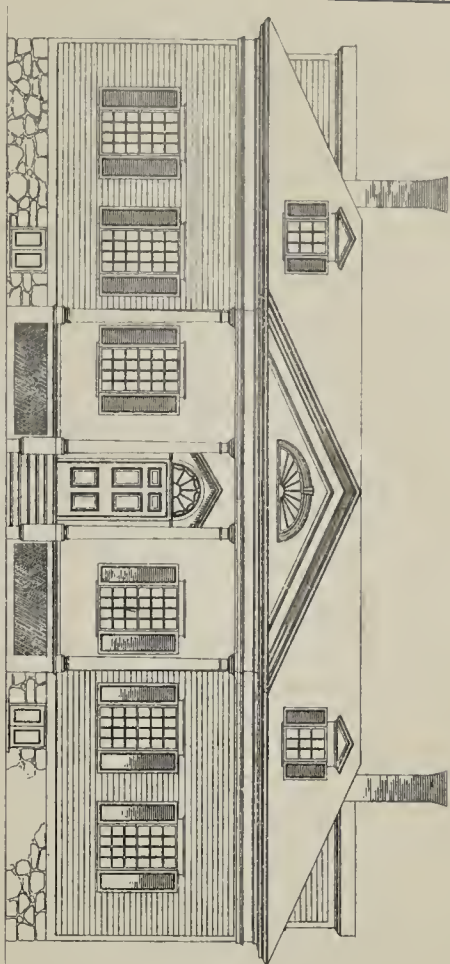


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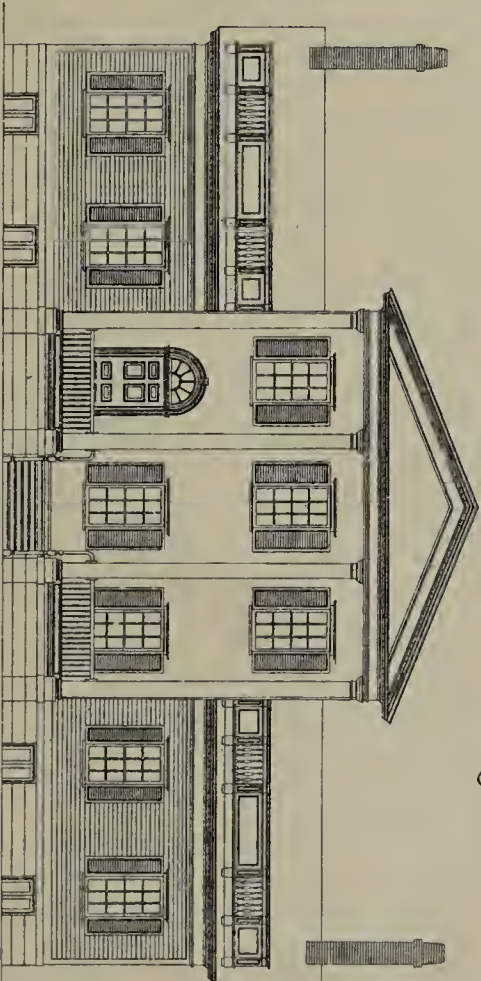
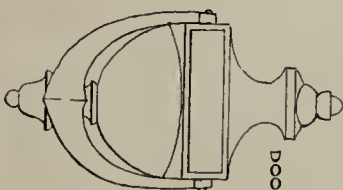
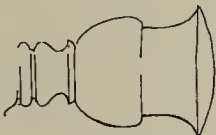
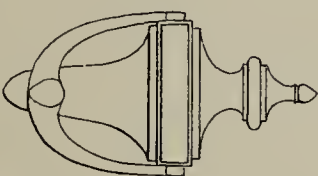
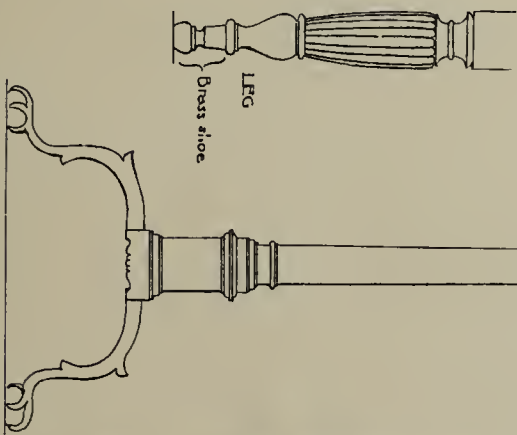


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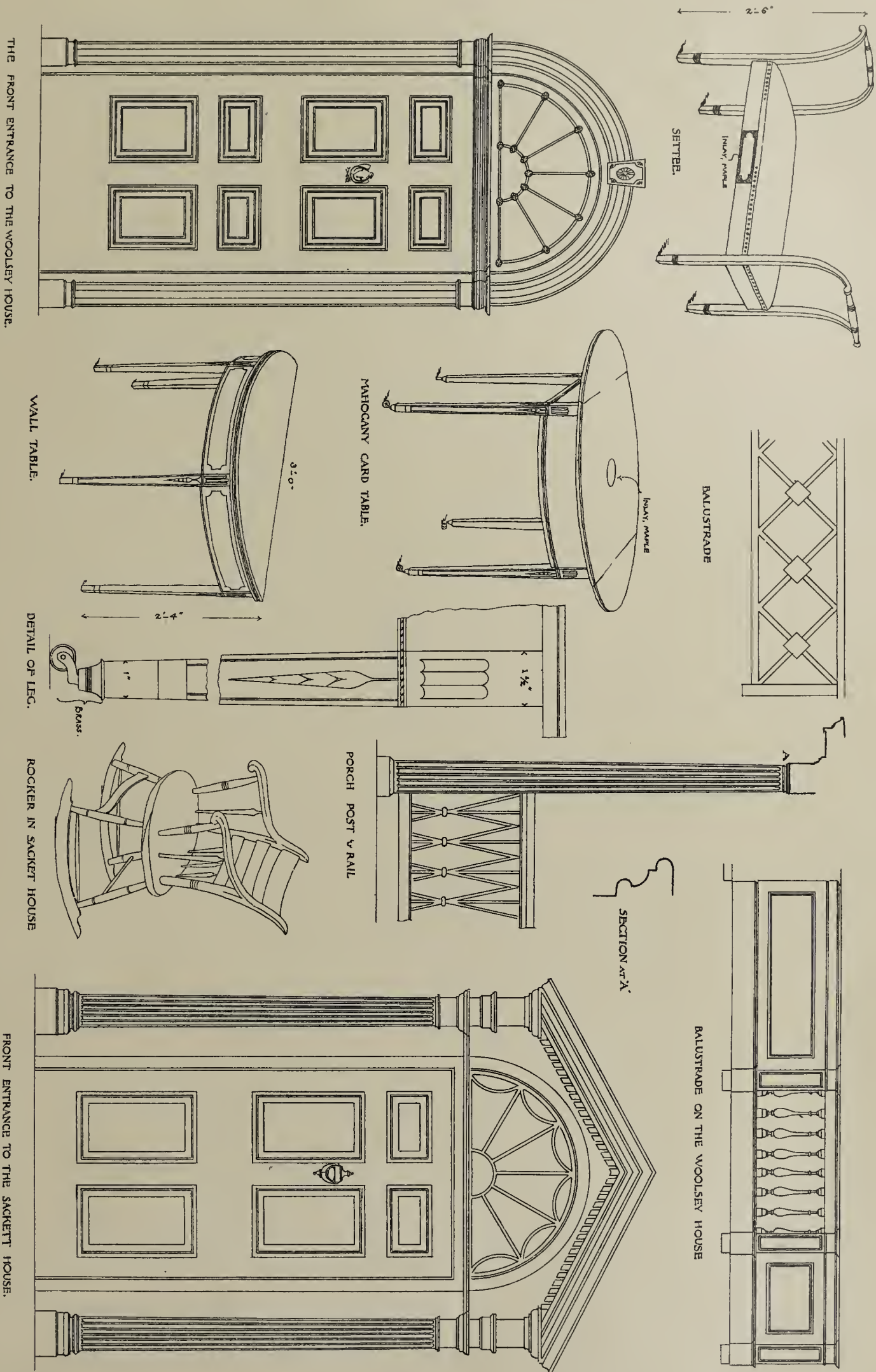
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OLD COLONIAL WORK AT SACKET'S HARBOR.

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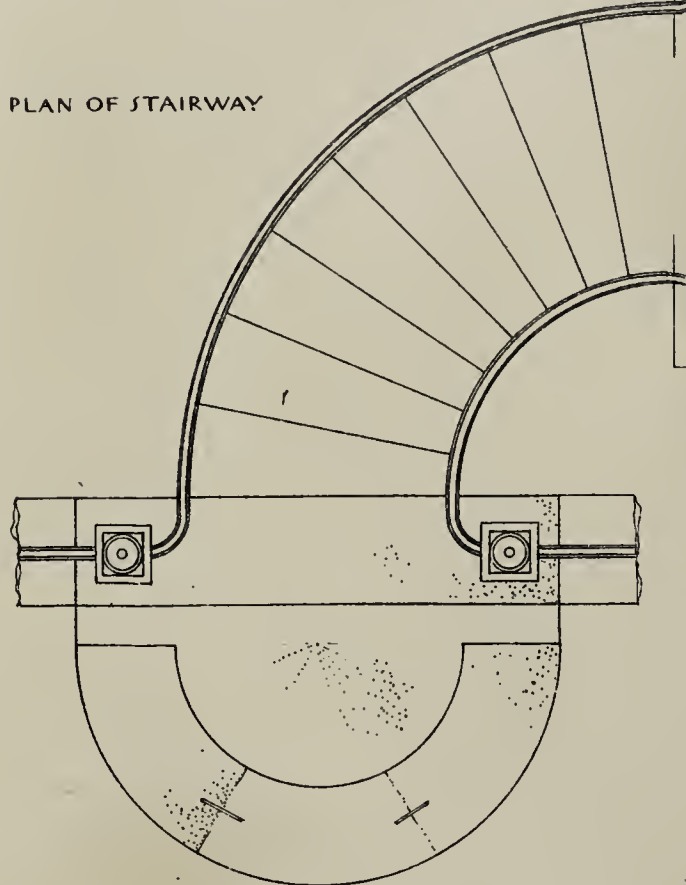


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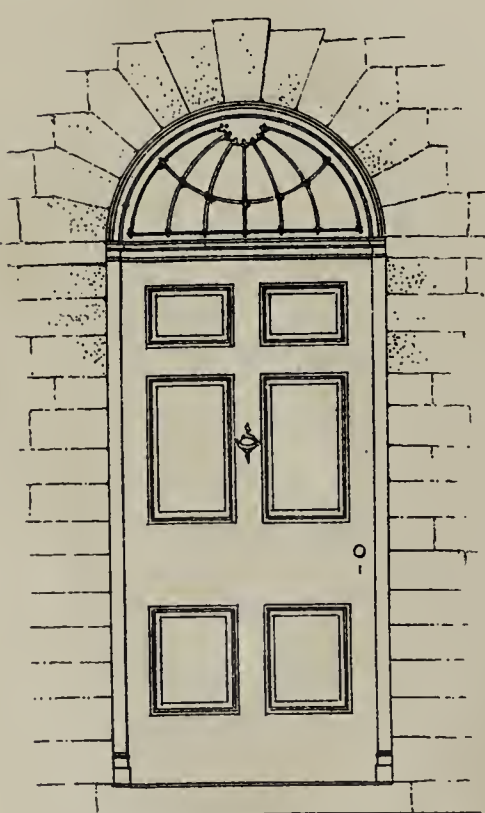
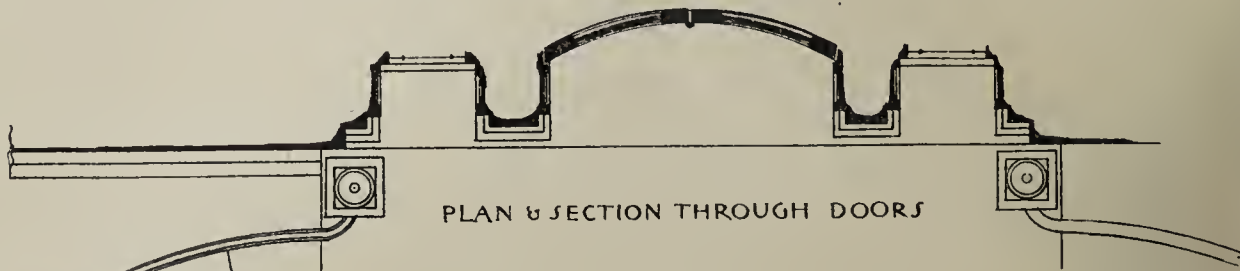
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AT CANANDAIGUA

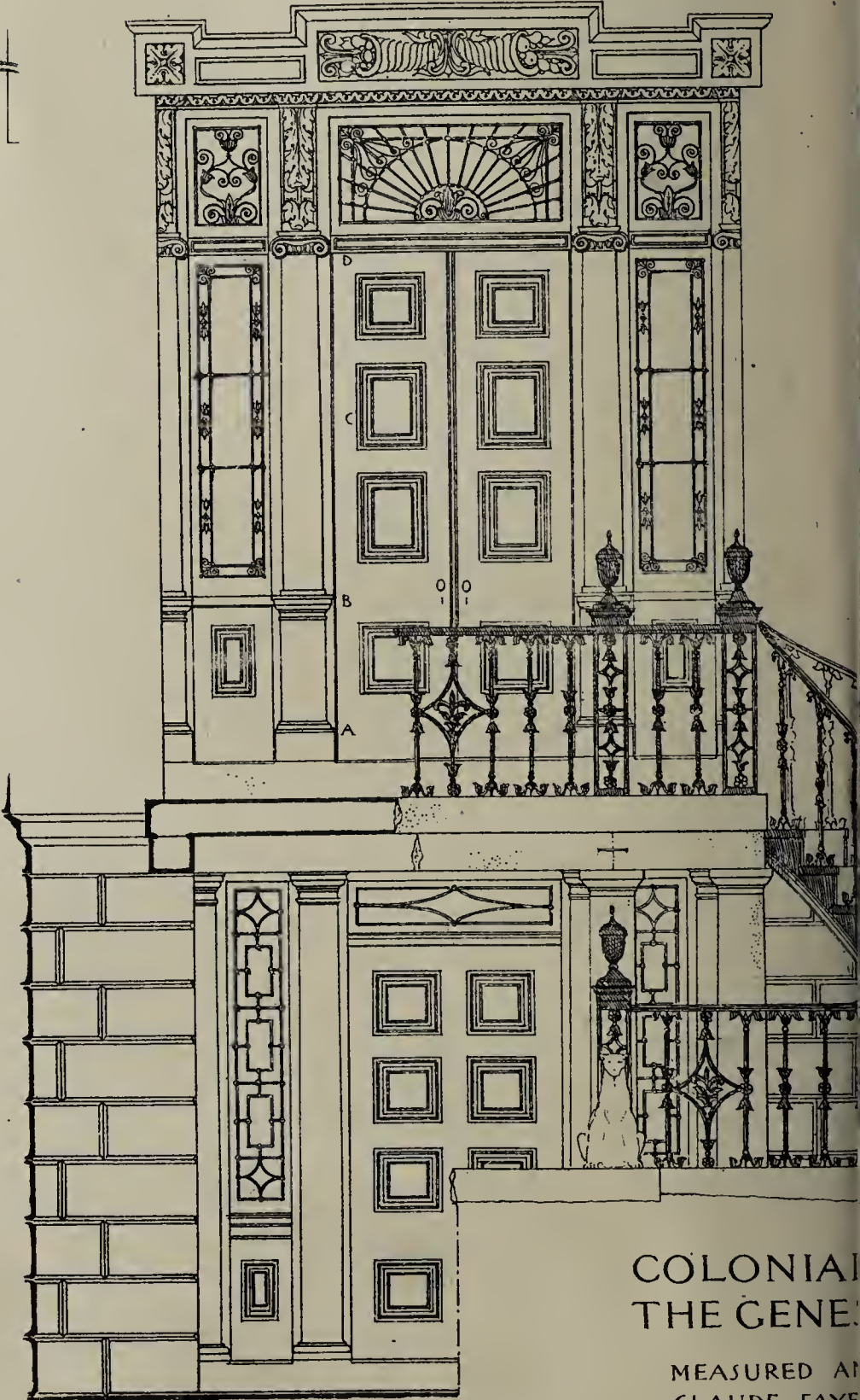
PLAN OF STAIRWAY



PLAN & SECTION THROUGH DOORS



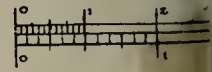
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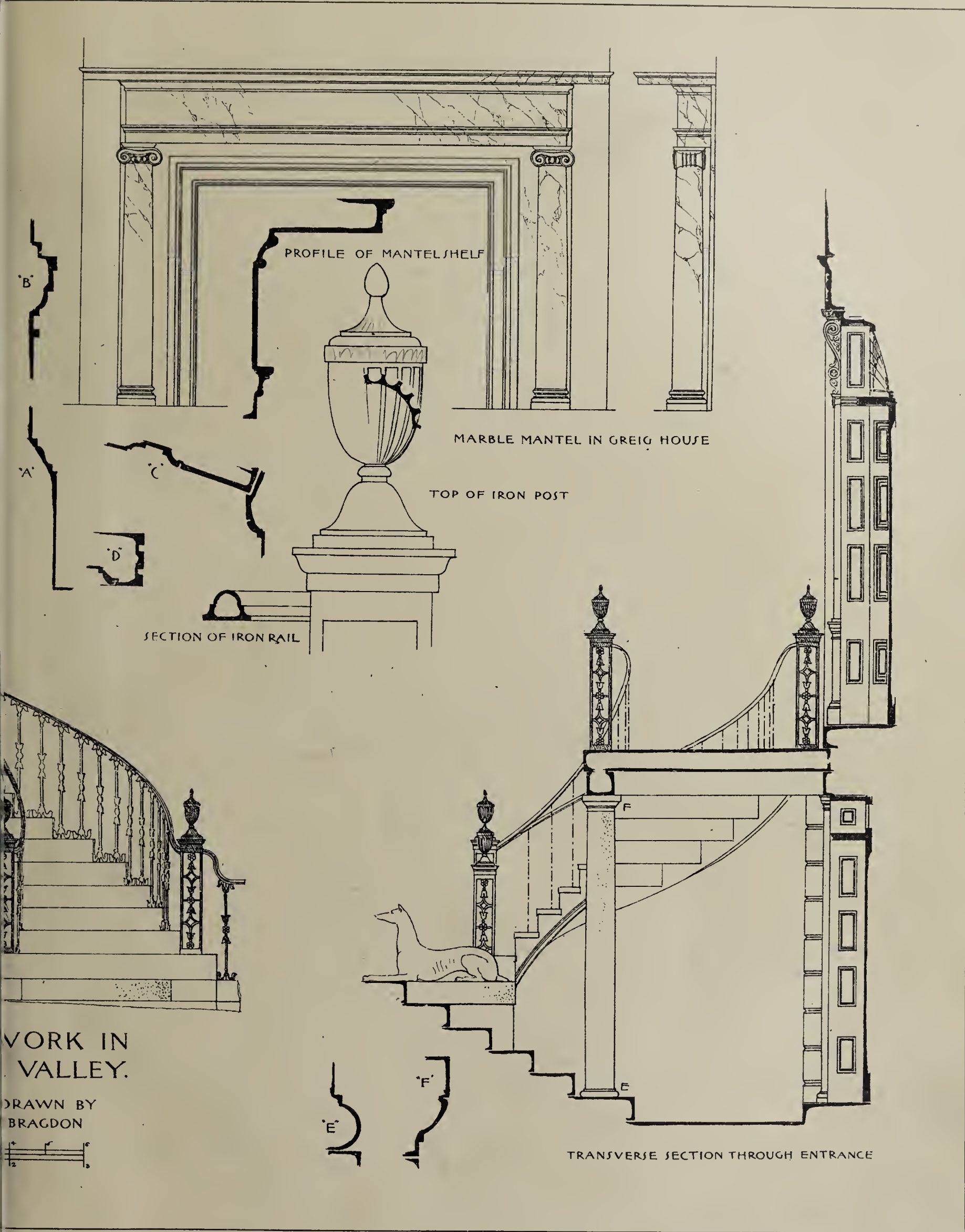
SECTION AND ELEVATION OF FRONT ENTRANCE TO THE GREIG MANSION.

COLONIAL
THE GENE

MEASURED AT
CLAUDE FAYE



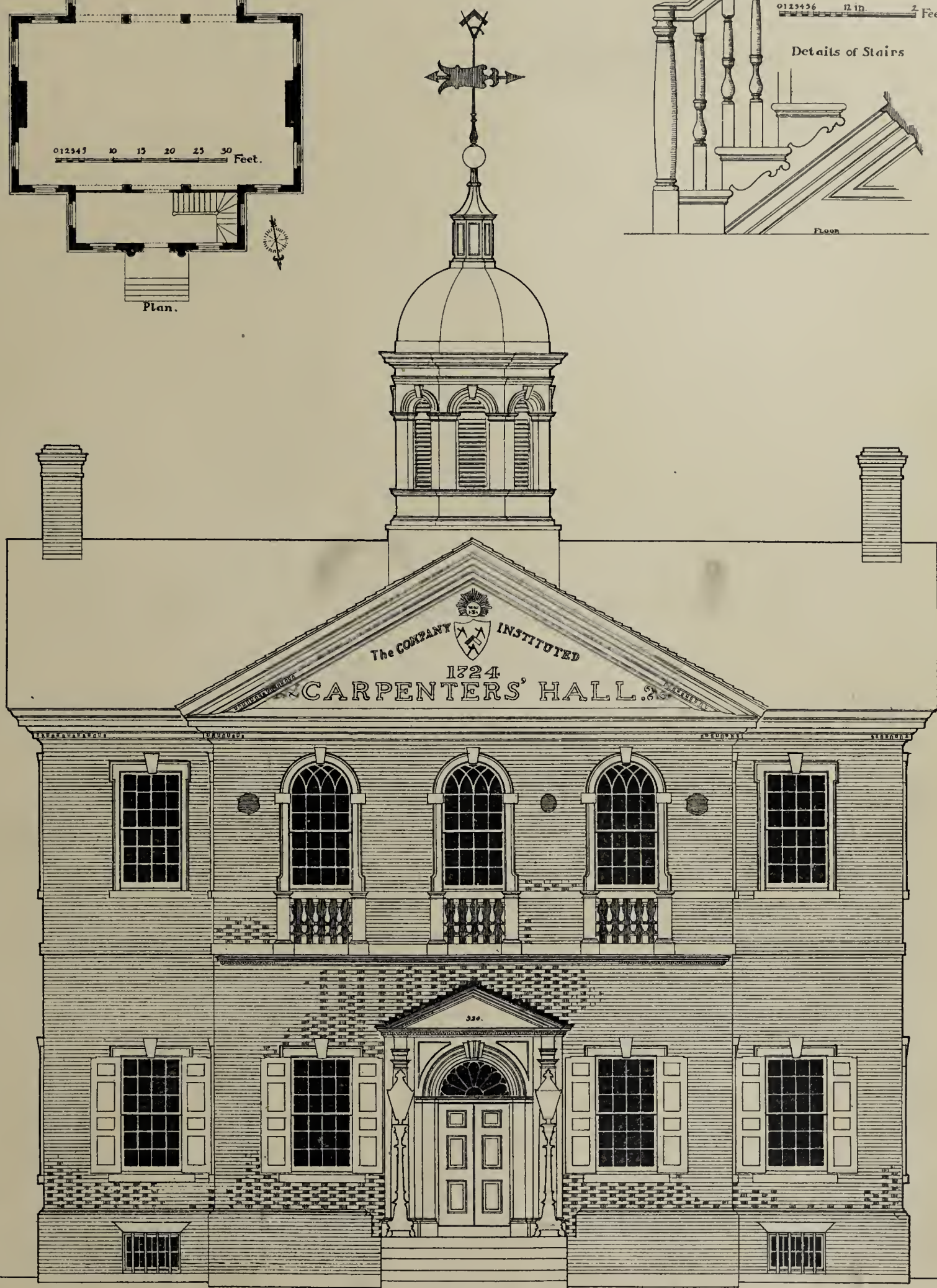
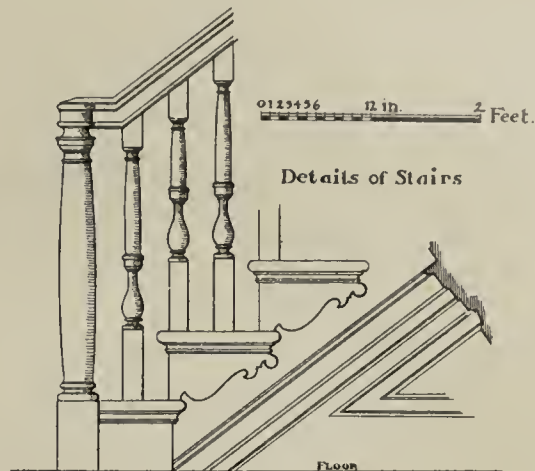
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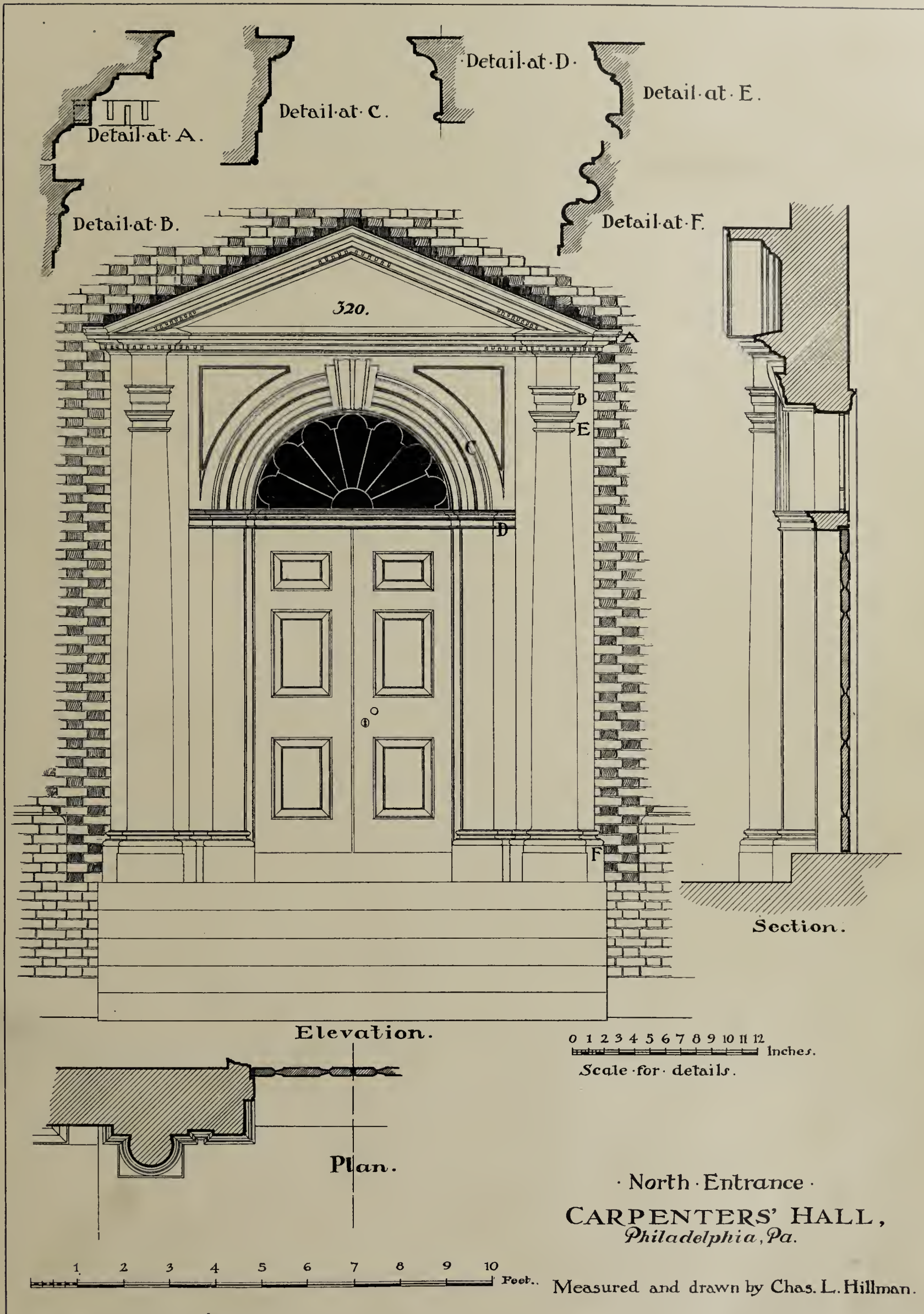
012345 10 15 20 25 30 Feet.

Plan.



**Built 1770 - 1773.
Robert Smith, Archt.
The First Continental Congress
met in this building, 1774.**

The Georgian ["Colonial"] Period.



"The Georgian Period"

being

Measured Drawings

of



BY

FRANK E. WALLIS

E. ELDON DEANE

CLAUDE FAYETTE BRAGDON

CHARLES L. HILLMAN

JOHN C. HALDEN

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TABLE OF CONTENTS.

- Plate 1. Wrought-iron Newels and Railings, Varick St., New York, N. Y.
 [Gelatine Print.]
- " 2. Gate Posts, Salem, Mass.
- " 3. Details from the Whipple House, the Armory and Essex Museum,
 Salem, Mass.
- " 4. Doorway of the Lefferts Homestead, Flatbush Ave., Brooklyn, N. Y.
 [Date, about 1750.]
 [Gelatine Print.]
- " 5. Front Window of the Philips House, Salem, Mass. [Date, about 1800.]
- " 6. Mantels in the Pingre House, Salem, Mass.
- " 7. Mantel in Superintendent's Room: Erasmus Hall, Flatbush Avenue,
 Brooklyn, N. Y. [Date, 1787.]
 [Gelatine Print.]
- " 8. Hamilton Hall and Details of Custom-House, Salem, Mass.
- " 9. House of John Bartram, Grey's Ferry, Philadelphia, Pa. [Date, 1730.]
- " 10. St. Paul's Chapel, Broadway, New York, N. Y. [Date, 1764-94.]
 [Gelatine Print.]
- " 11. St. Paul's Chapel, Longitudinal Section and Details.
- " 12. " " Cross Section and Details.
- " 13. " " Interior, Looking East.
 [Gelatine Print.]
- " 14. Interior of the Old South Church, Boston, Mass. [Date, 1729.]
- " 15. Roof Truss of " " " " " "
- " 16. St. John's Chapel, Varick St., New York, N. Y. [Date, 1803-6.]
 [Gelatine Print.]
- " 17. The First Church ["Old Ship"] etc., Hingham, Mass. [Date, 1681.]
- " 18. The Cloisters ["Saal "], Ephrata, Pa. [Date, 1744.]

- Plate 19. The Taylor House, Roxbury, Mass. [Date, about 1790.]
[Gelatine Print.]
- “ 20. “ “ “ “ “ Details.
- “ 21. Independence Hall, Philadelphia, Pa.: South Door. [Date, 1729-34.]
- “ 22. “ “ Before and after Restoration.
[Gelatine Print.]
- “ 23. “ “ Main Hallway and Details.
- “ 24. “ “ Staircase Hall.
- “ 25. “ “ North Front and Tower.
[Gelatine Print.]
- “ 26. “ “ State Supreme Court Chamber.
- “ 27. “ “ “ “ “ “ “
- “ 28. Mantels in House on So. Third Street, Philadelphia, Pa.
[Gelatine Print.]
- “ 29. Independence Hall, Philadelphia, Pa.: Declaration Chamber.
- “ 30. Mount Pleasant Mansion, Philadelphia, Pa. [Date, 1761.]
- “ 31. Interior of Christ Church, Philadelphia, Pa. [Date, about 1727.]
[Gelatine Print.]
- “ 32. Mount Pleasant Mansion, Philadelphia, Pa.: The Central Feature.
- “ 33. “ “ “ Pavilions and Details.
- “ 34. Cupolas: Pennsylvania Hospital, Philadelphia, Pa. [Date, 1755-96.]
[Gelatine Print.]
- “ 35. Mount Pleasant Mansion, Philadelphia, Pa.: East and West Doorways.
- “ 36. “ “ “ “ “ Parlor Details.

The Georgian ["Colonial"] Period.




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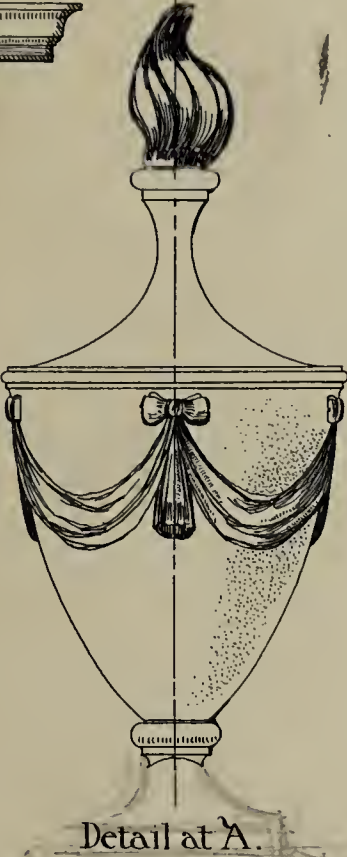
THE HELIOTYPE PRINTING CO., BOSTON

WROUGHT-IRON NEWELS AND RAILINGS, VARICK STREET, NEW YORK, N. Y.


The Georgian ["Colonial"] Period.



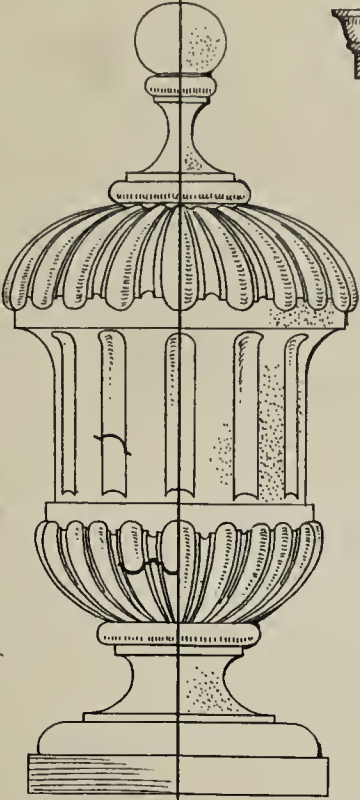
Detail at H.



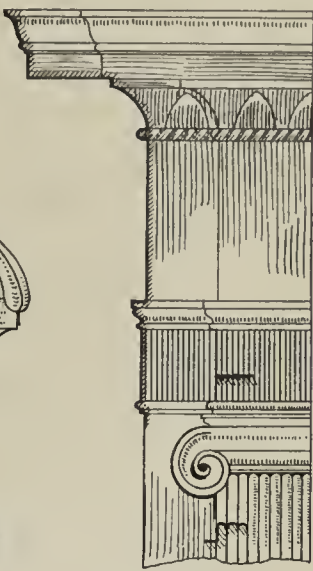
Detail at A.




34 Chestnut St.



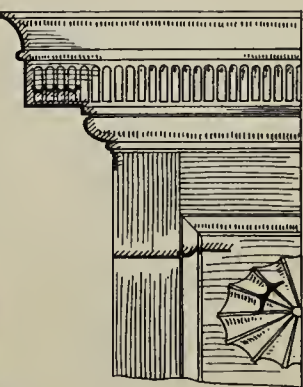
Detail at B.




Detail at F.



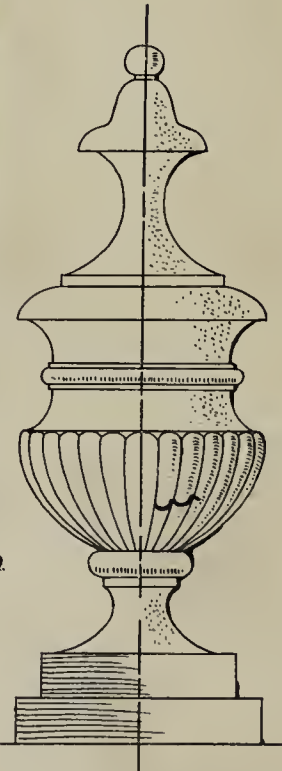
Detail at G.




Detail at E.
Gen. Oliver's House.



Detail at C.



Detail at D.



Federal St. Federal St. Lafayette St.

0 1 2 3 4 5 6 7 8 9 10 11 12 inches.
Scale of Details.

GATE POSTS - SALEM MASS.
Measured and drawn by Frank E. Wallis.

25 Chestnut St. Washington Sq.

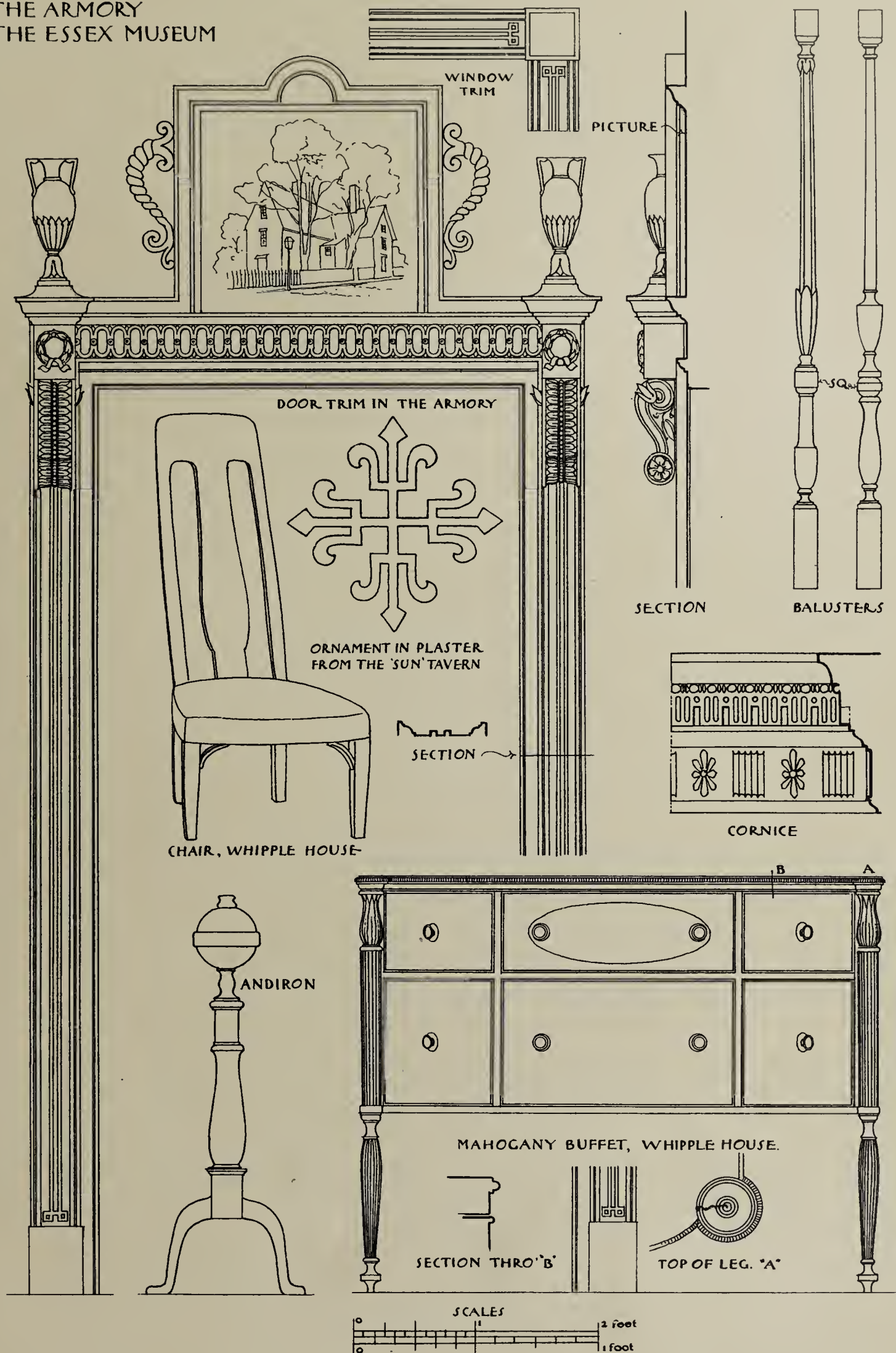
Scale 0 3 6 9 12 in. 1 2 3 4 5 6 feet.

Supposed to have been designed by M^cIntire, Archt. early in this Century.

LIBRARY
OF THE
UNIVERSITY OF CHICAGO

The Georgian ["Colonial"] Period.

THE WHIPPLE HOUSE
THE ARMORY
THE ESSEX MUSEUM



OLD COLONIAL WORK ~ SALEM MASS.

Measured by Claude Fayette Bragdon. '92

The Georgian ["Colonial"] Period.



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THE HELIOTYPE PRINTING CO., BOSTON

DOORWAY OF THE LEFFERTS HOMESTEAD, 563 FLATBUSH AVE., BROOKLYN, N. Y .

[DATE, ABOUT 1750.]

LIBRARY
OF THE

The Georgian ["Colonial"] Period.

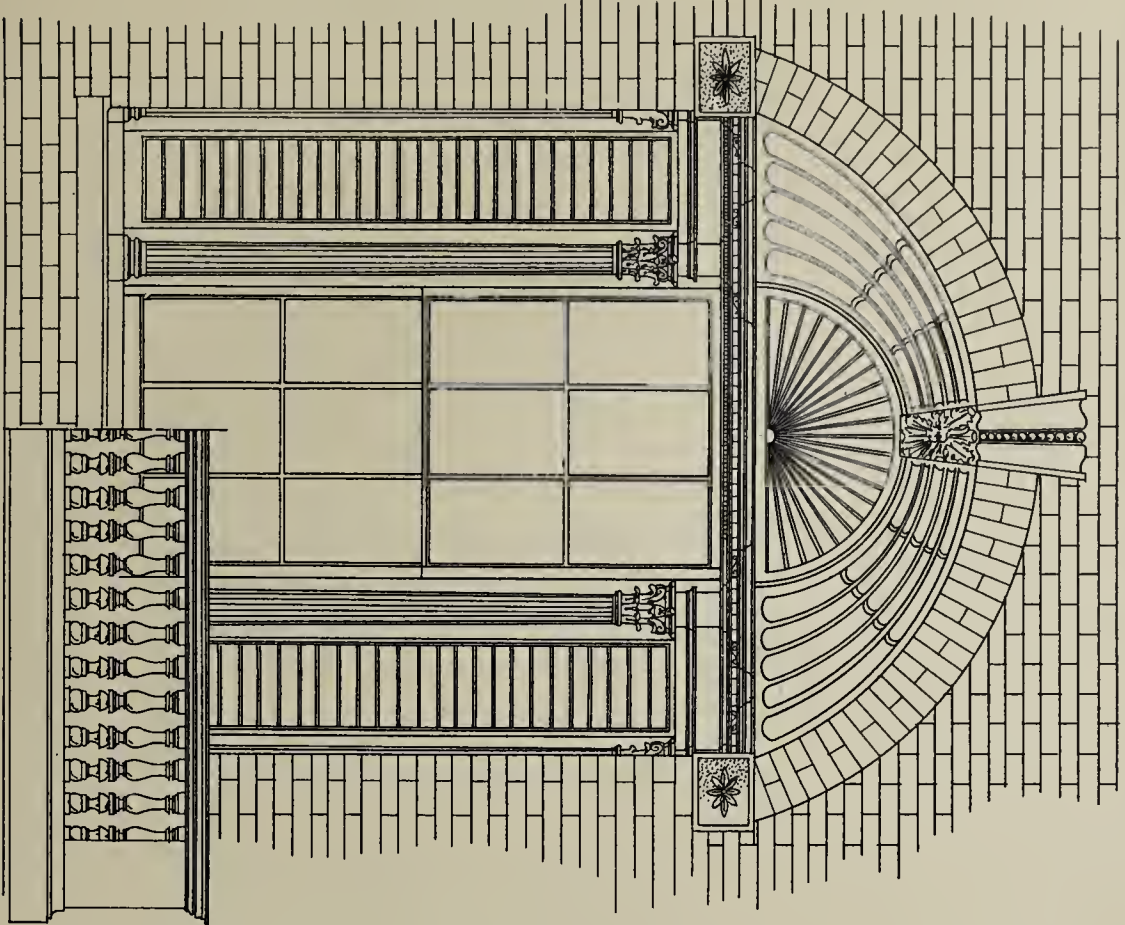
FRONT WINDOW "PHILIPS HOUSE"

Chestnut St. Salem, Mass. Date about 1800.

0 6 12 in. 1 2 3 4 5 6 feet.

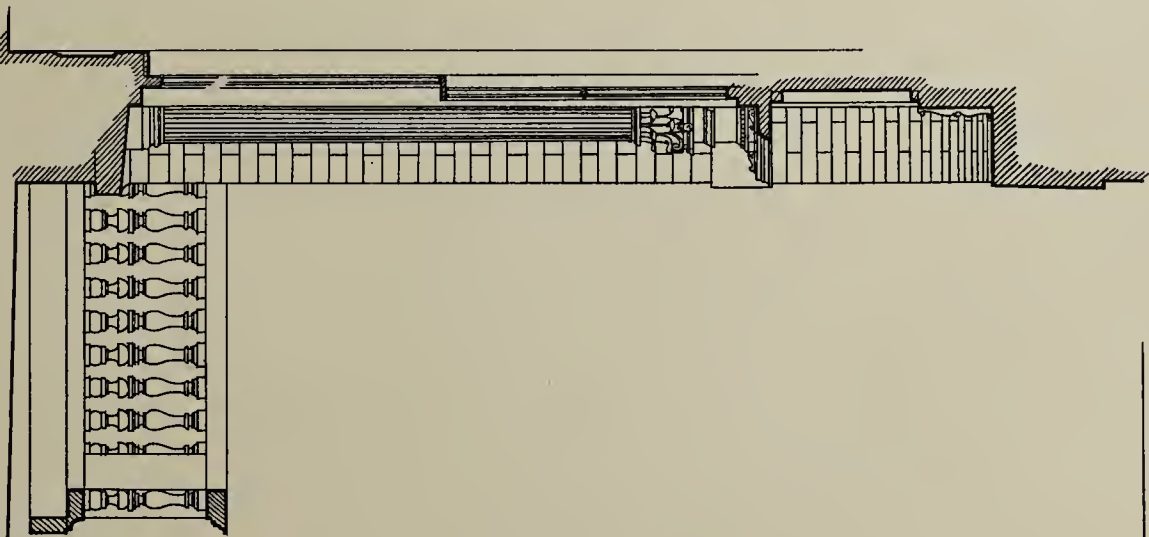
0 1 2 3 4 5 6 12 inches.

Scale of Details.

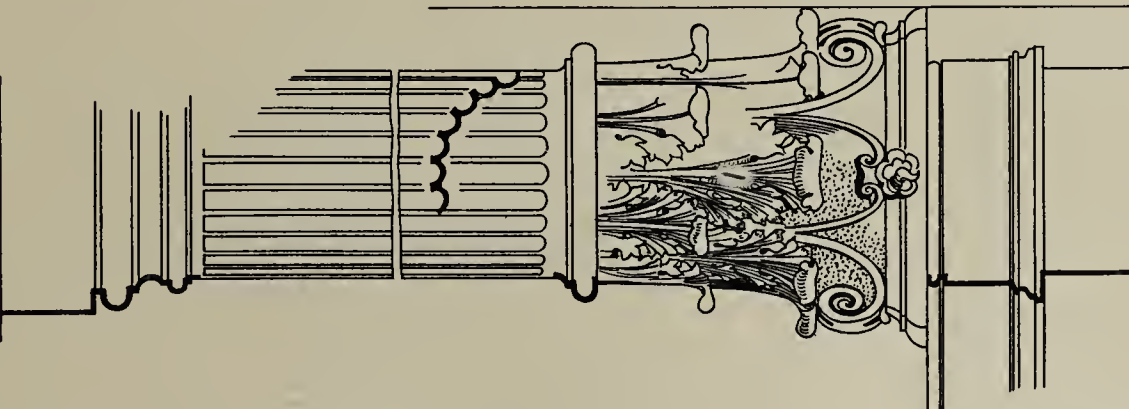


Elevation.

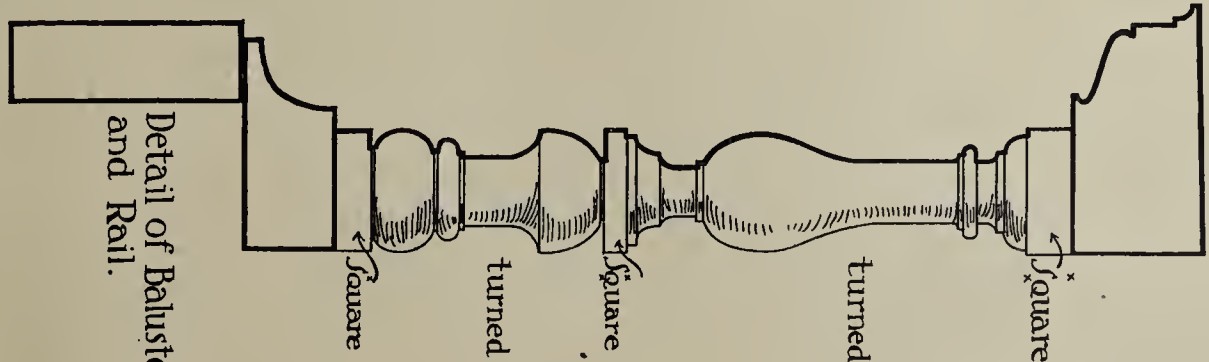
Section.



Column detail.



Detail of Baluster and Rail.

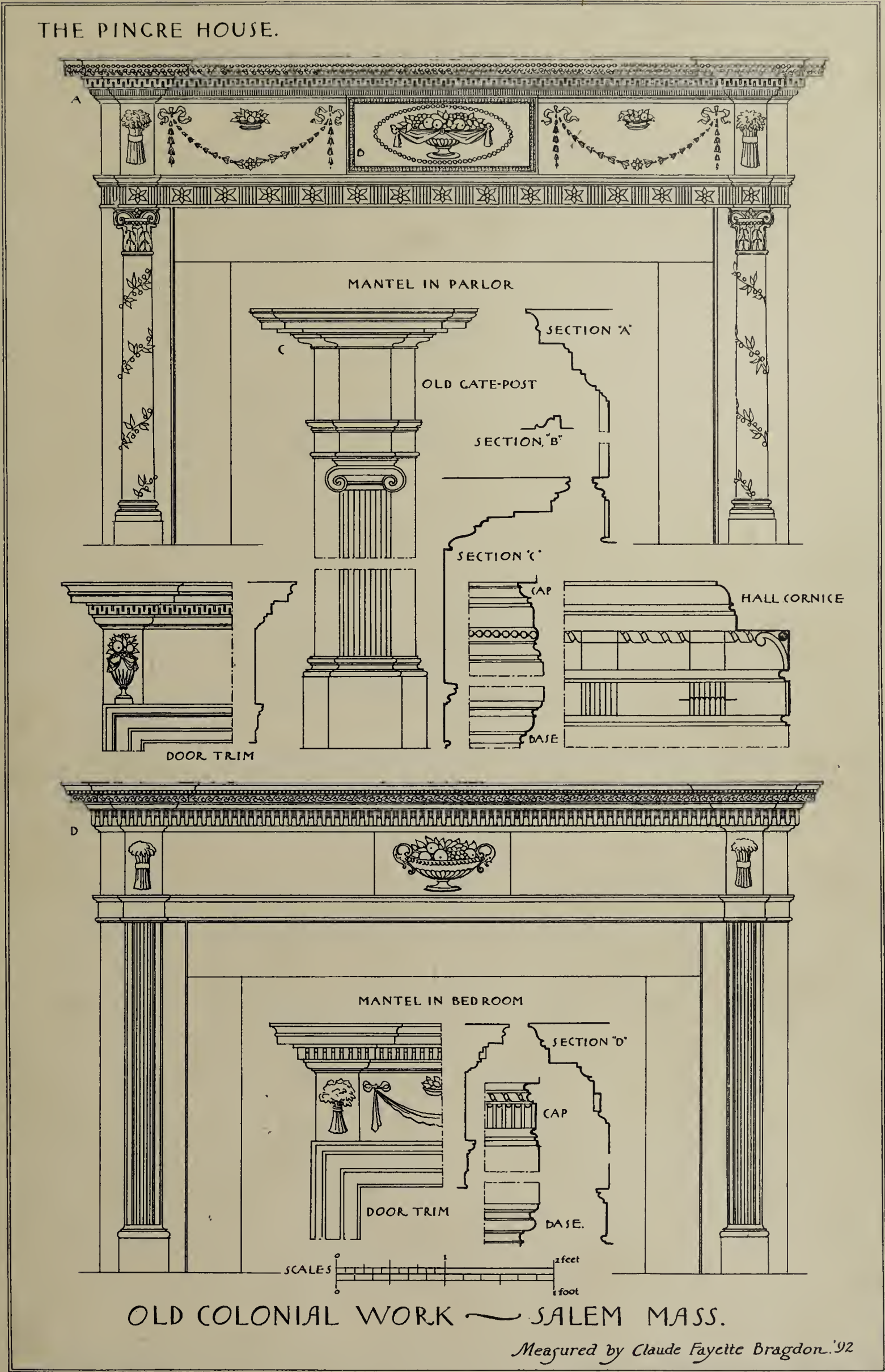


Measured and drawn by Frank E. Wallis.

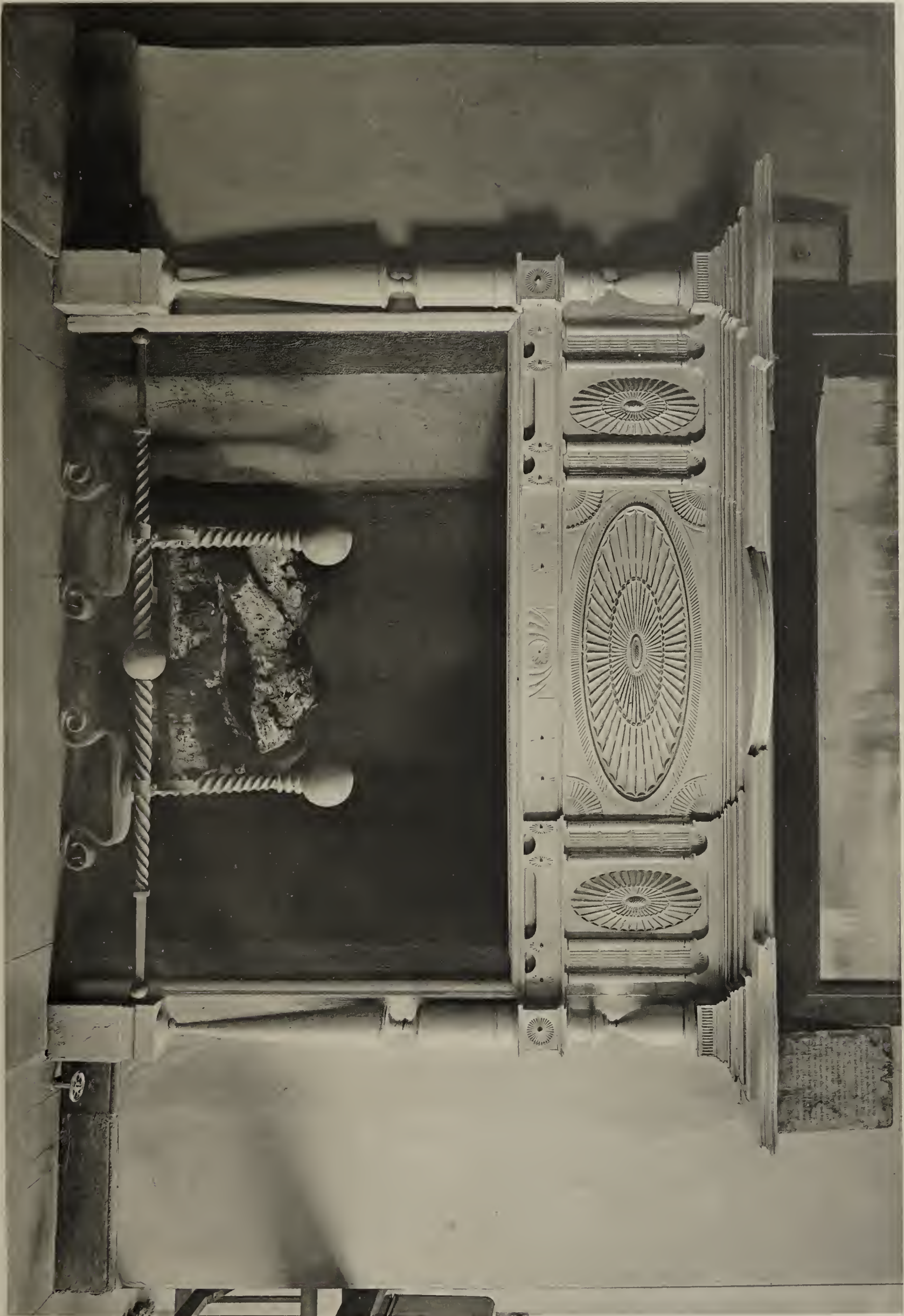
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The Georgian ["Colonial"] Period.



The Georgian ["Colonial"] Period.



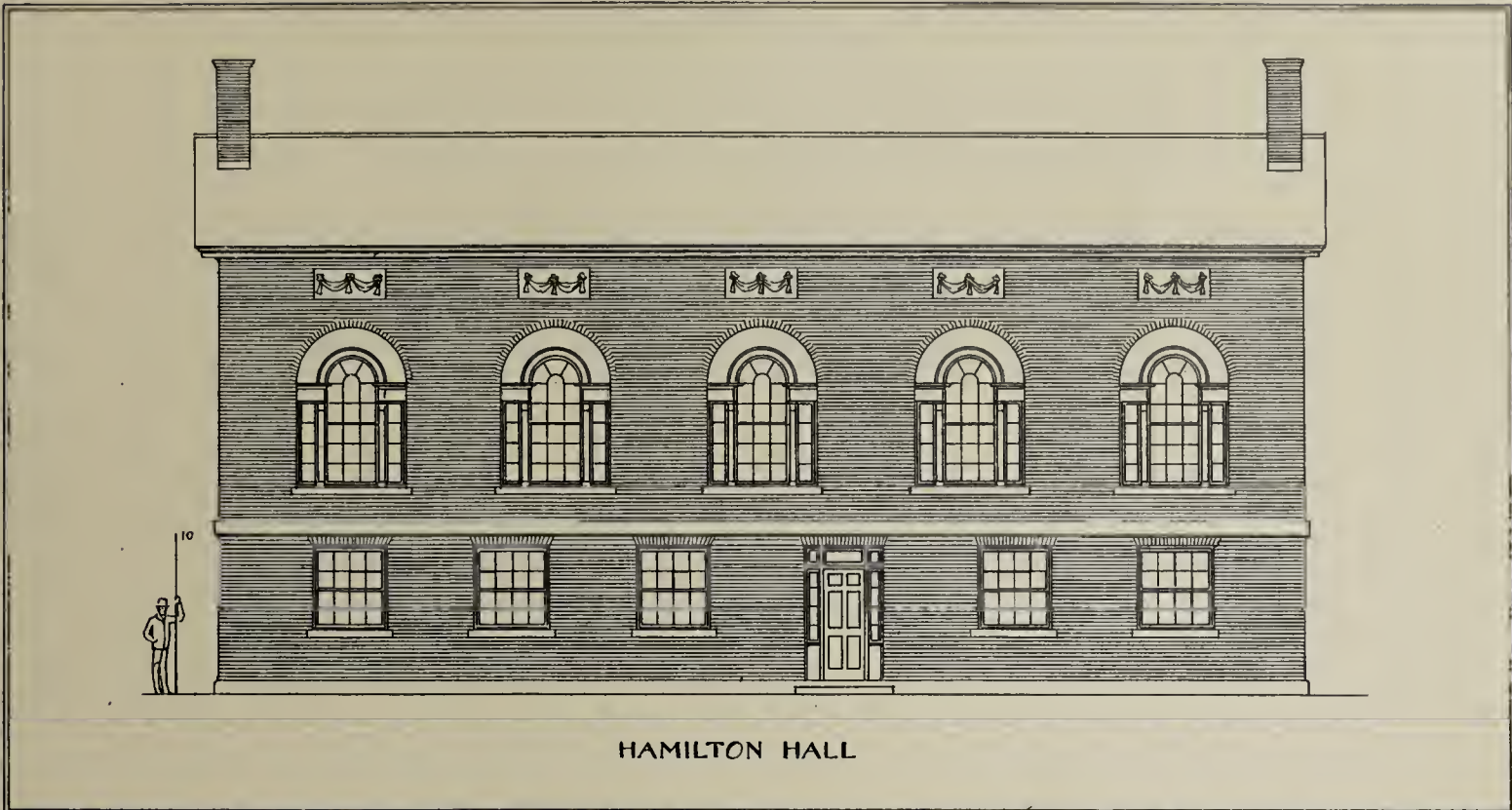
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MANTEL IN SUPERINTENDENT'S ROOM; ERASMUS HALL, FLATBUSH AVENUE, BROOKLYN, N. Y.

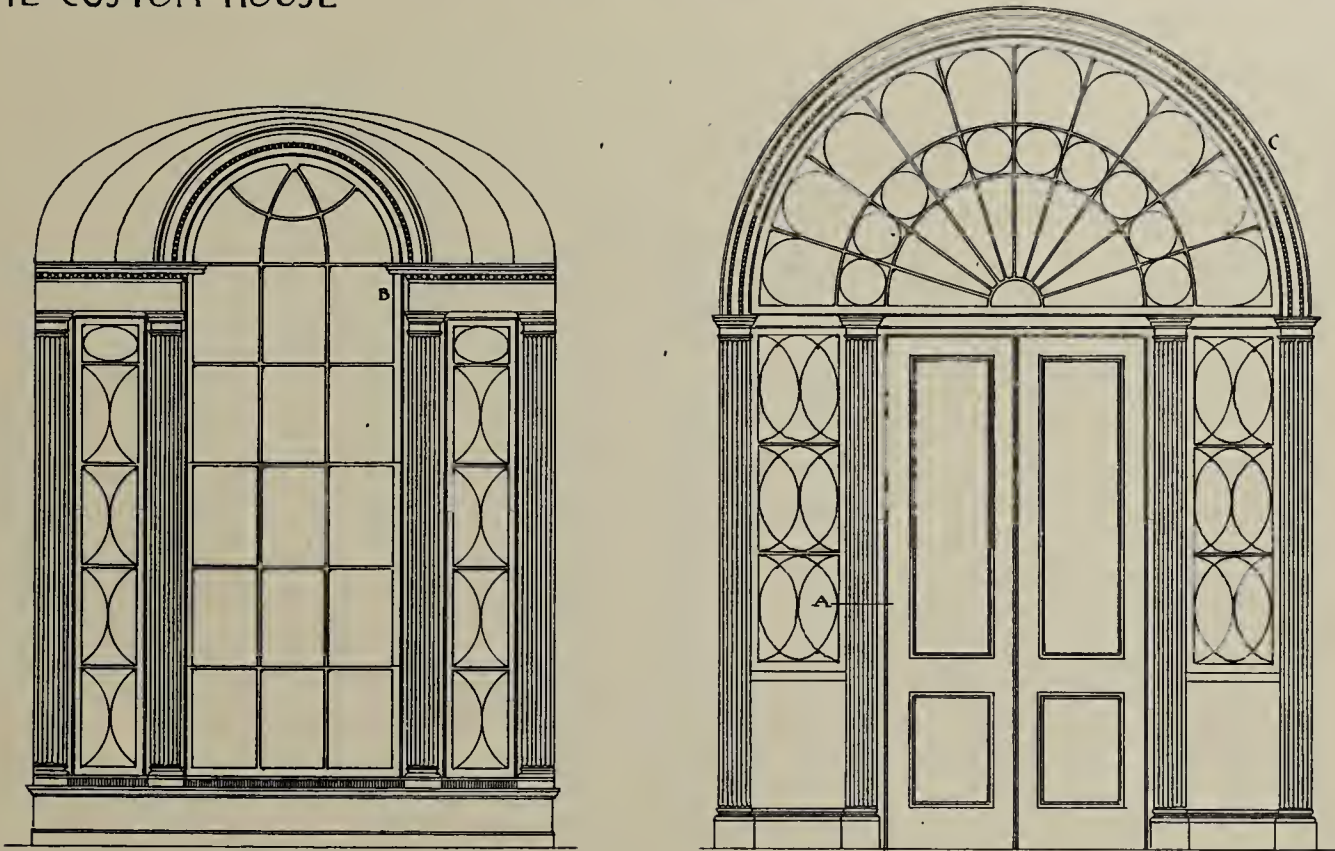
[DATE, 1787.]

THE HELIOTYPE PRINTING CO. BOSTON

The Georgian [Colonial] Period.

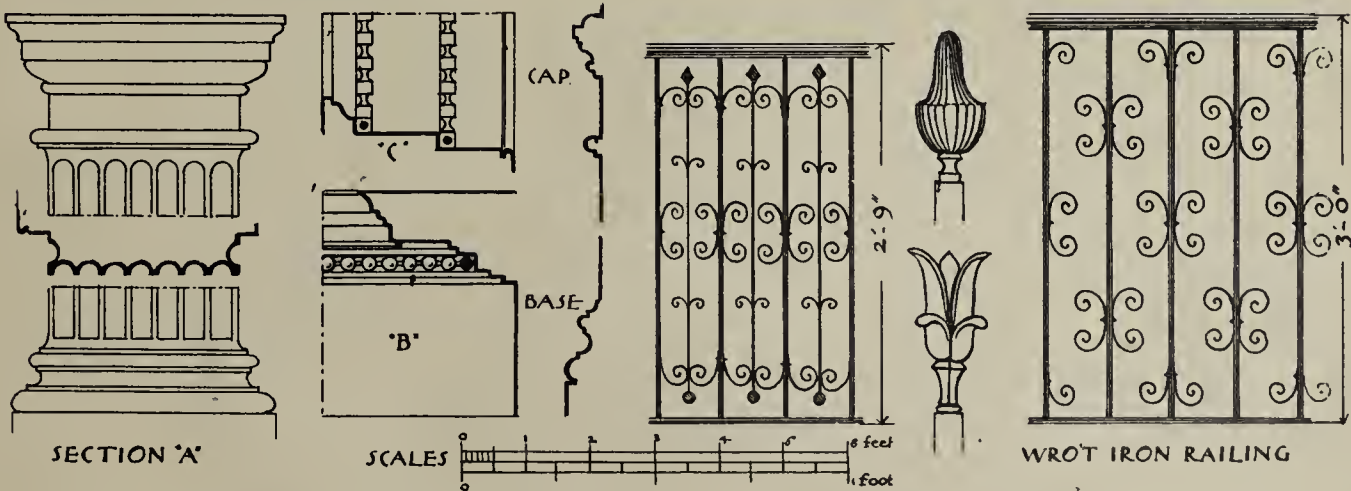


THE CUSTOM HOUSE



WINDOW IN SECOND STORY HALL

FRONT ENTRANCE



OLD COLONIAL WORK ~ SALEM, MASS.

Measured by Claude Fayette Bragdon 92

The Georgian ["Colonial"] Period.



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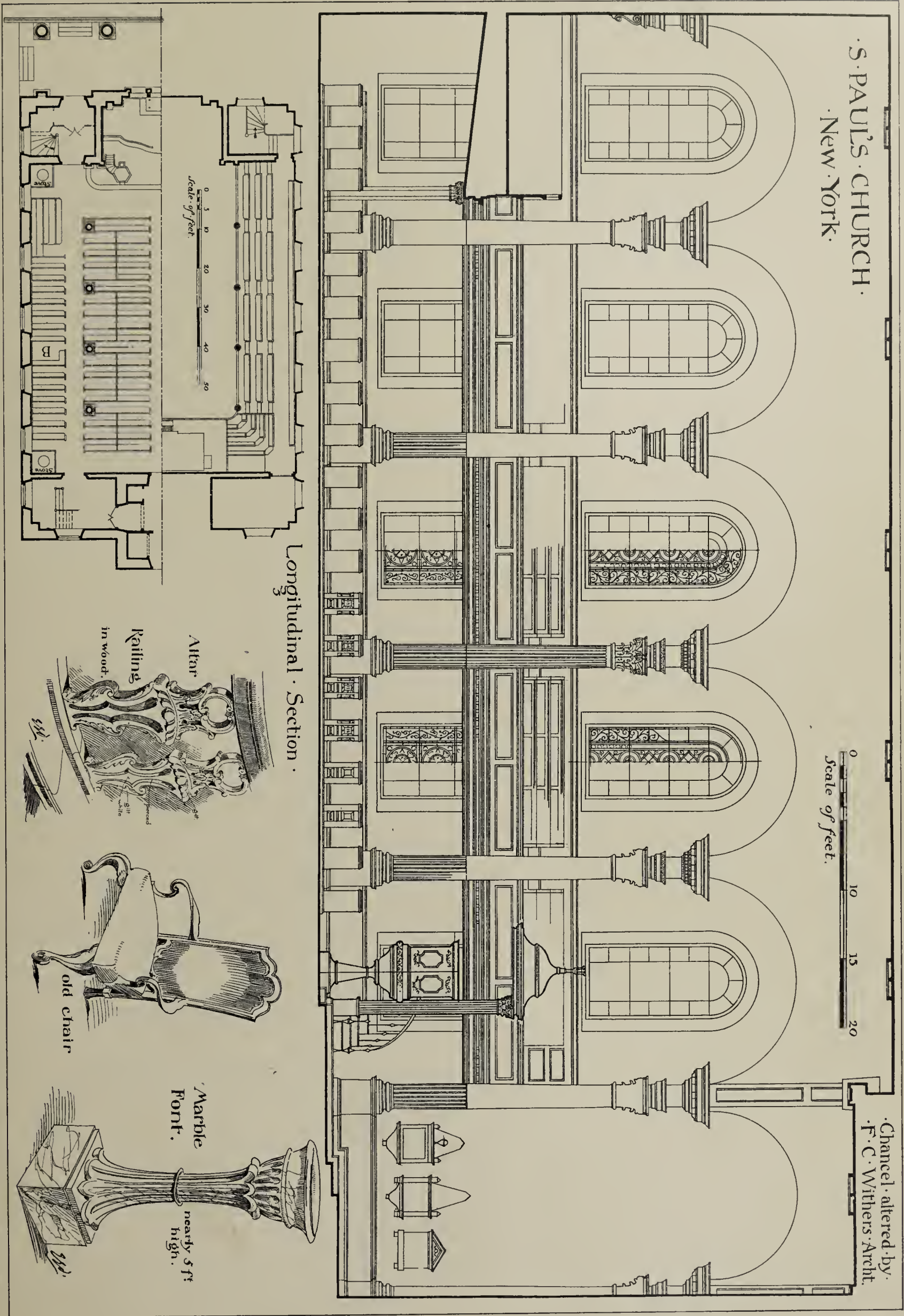
THE HELIOTYPE PRINTING CO., BOSTON

ST. PAUL'S CHAPEL, BROADWAY, VESEY AND FULTON STREETS, NEW YORK, N. Y.

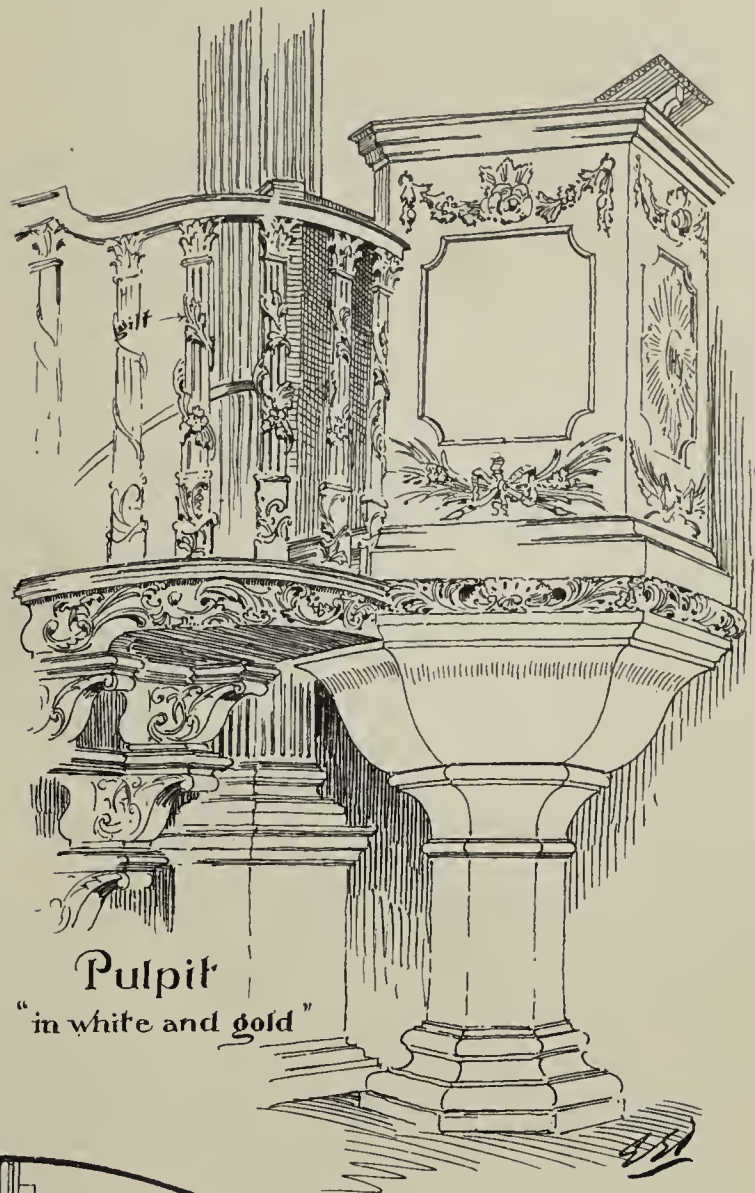
McBEAN, ARCHITECT.

[DATE, 1764 -94.]

The Georgian ["Colonial"] Period.



The Georgian ["Colonial"] Period.



Transverse Section [Looking east]
Scale of feet.

S. PAUL'S CHAPEL New York.

Date 1764 ~66.

Drawn by. { J.C. Halden.
E.E. Deane

The Georgian ["Colonial"] Period.



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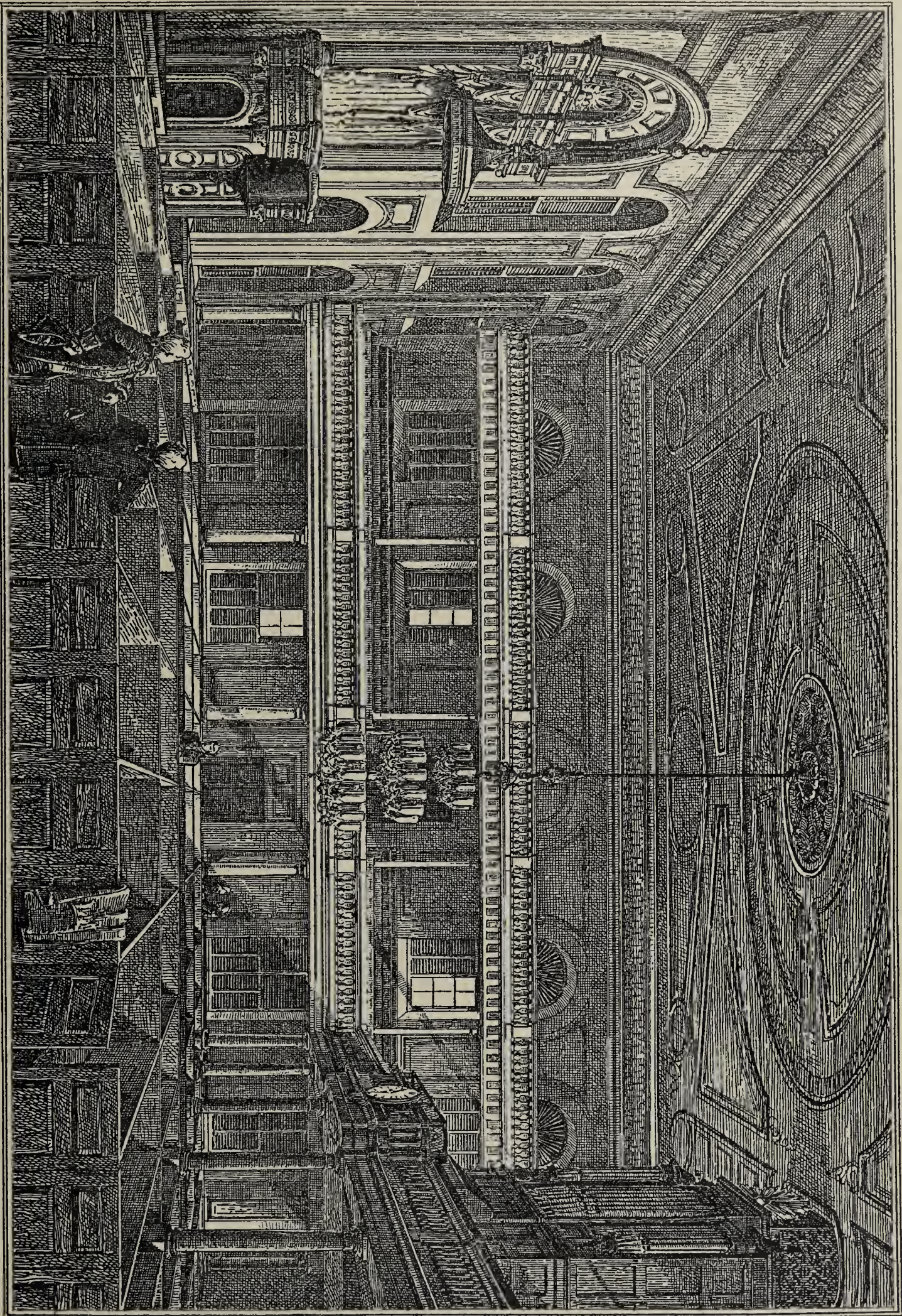
THE HELIOTYPE PRINTING CO. BOSTON

INTERIOR OF ST. PAUL'S CHAPEL, LOOKING EAST, BROADWAY, VESEY, FULTON AND NEW CHURCH STREETS, NEW YORK, N. Y.

MCBEAN, ARCHITECT.

[DATE, 1764-94.]

The Georgian ["Colonial"] Period.

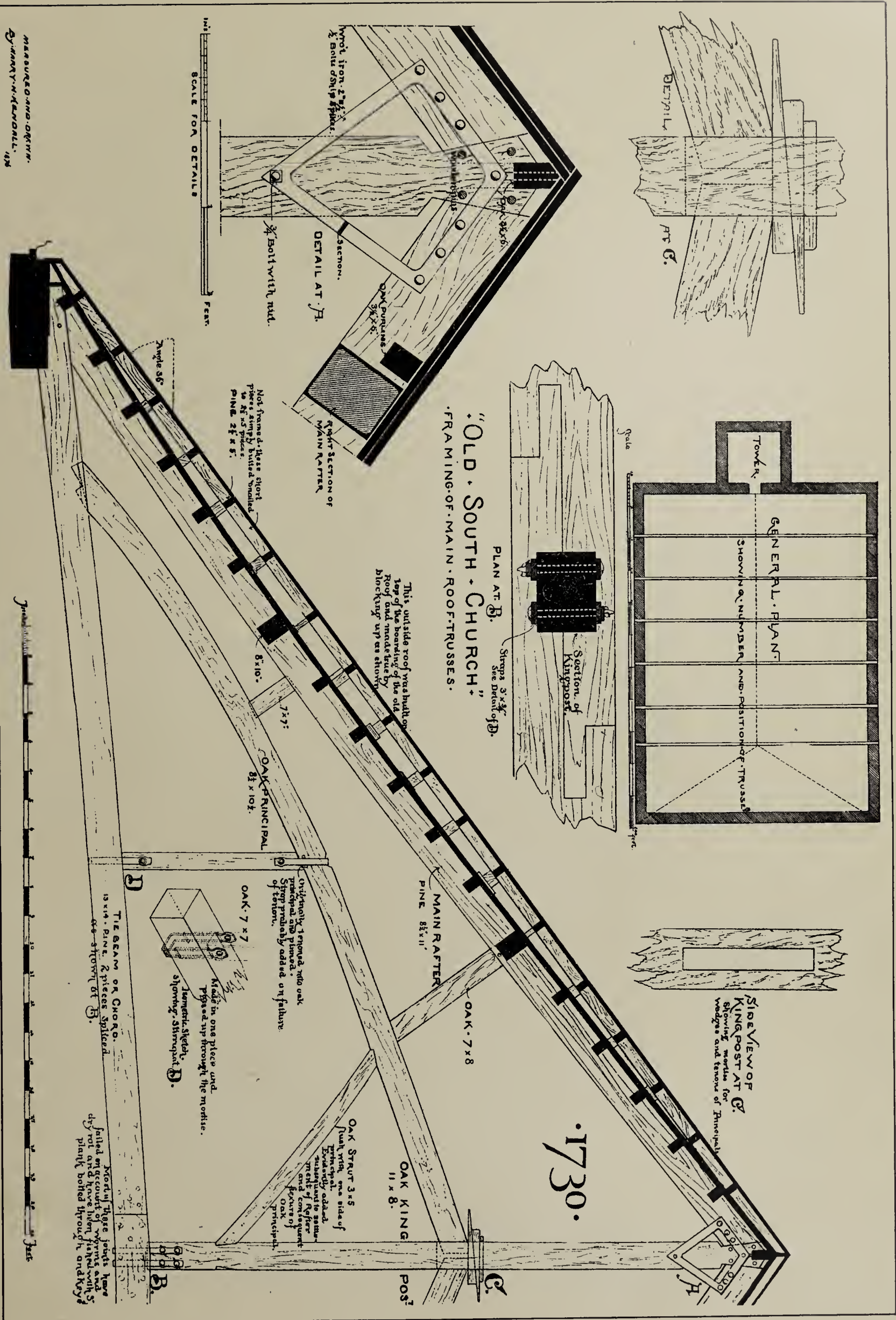


OLD SOUTH CHURCH * BOSTON, MASS.

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L.S. IPSSEN DEL.

The Georgian ["Colonial"] Period.



MEASURED AND DRAWN
BY MARY W. KENDALL '18

The Georgian ["Colonial"] Period.



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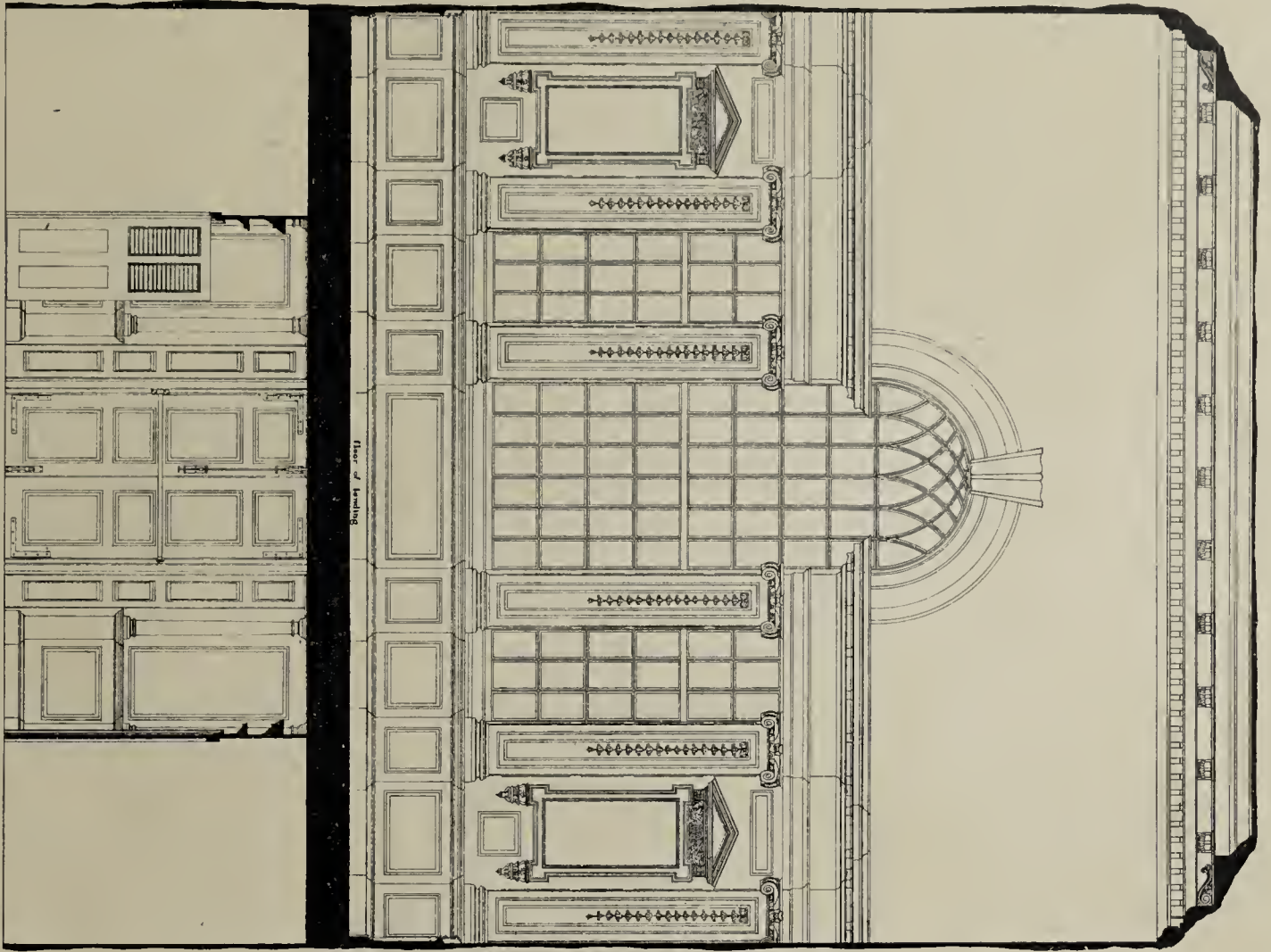
THE HELIOTYPE PRINTING CO., BOSTON

ST. JOHN'S CHAPEL, VARICK STREET, NEW YORK, N. Y.

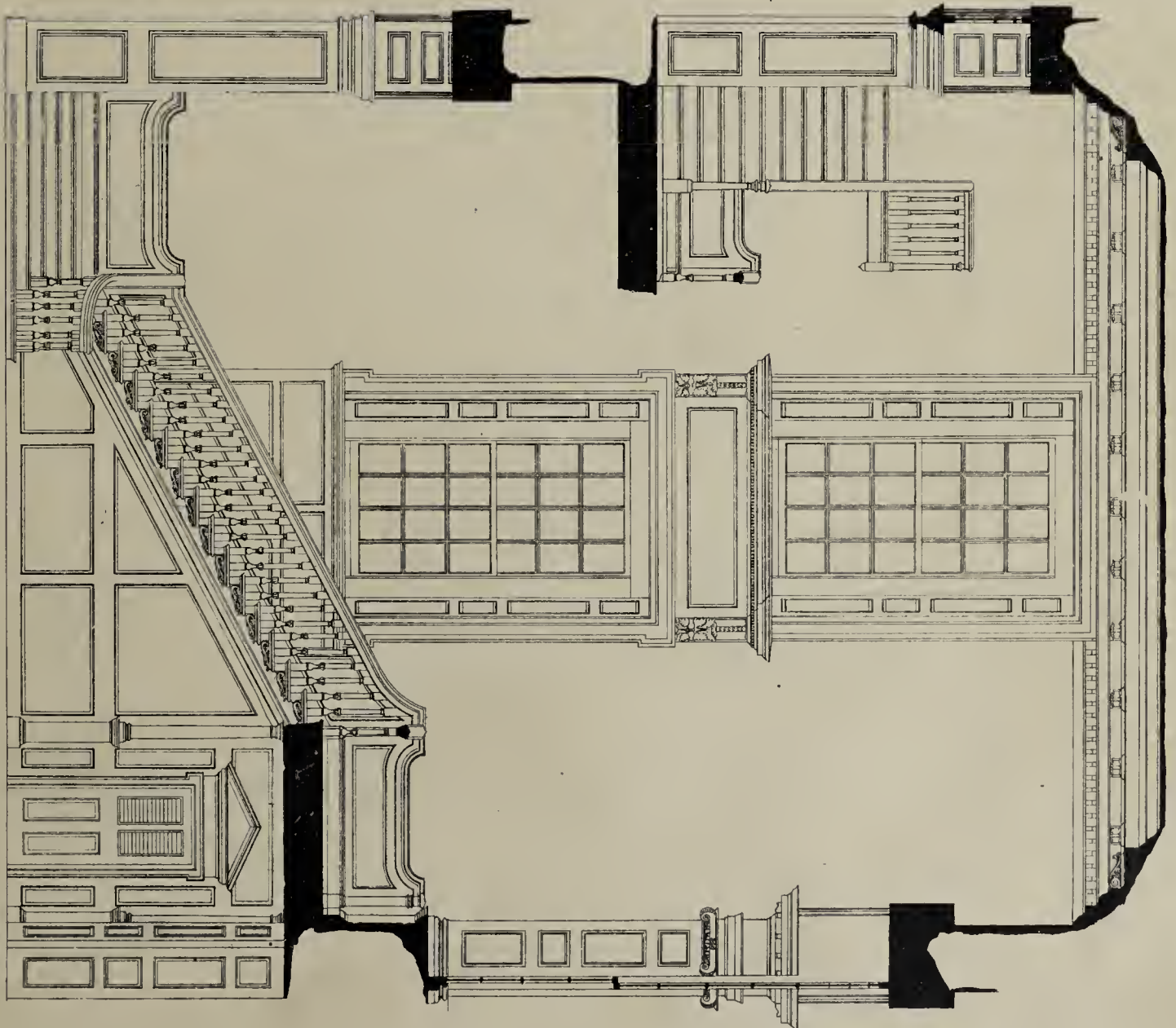
JOHN McCOMB, ARCHITECT.

[DATE, 1803-6.]

The Georgian ["Colonial"] Period.



SOUTH WALL of STAIR HALL showing WINDOW on LANDING also Garden Entrance



EAST WALL of STAIRCASE

Garbure

June 6 1898

INDEPENDENCE HALL PHILADELPHIA PA.

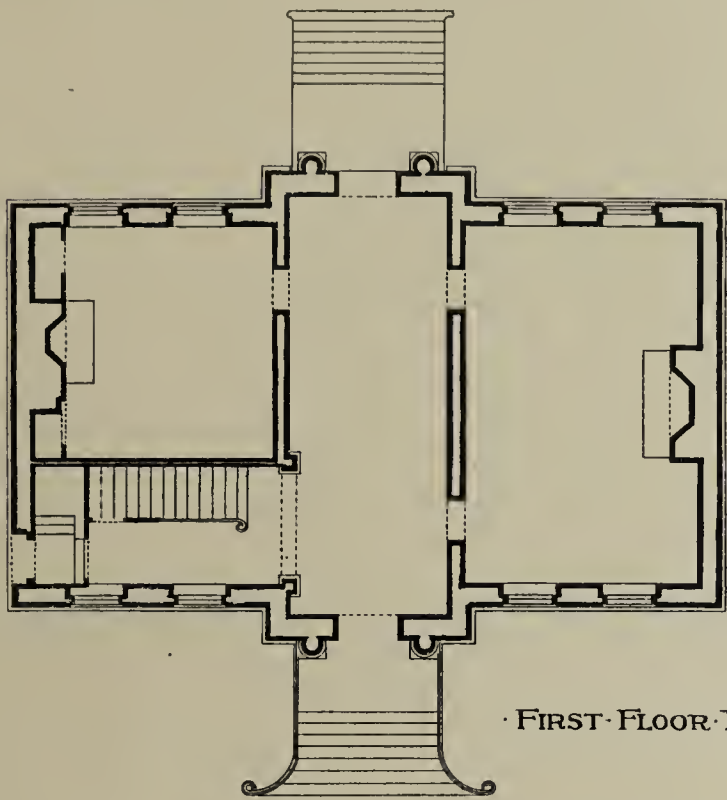
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The Georgian ["Colonial"] Period.

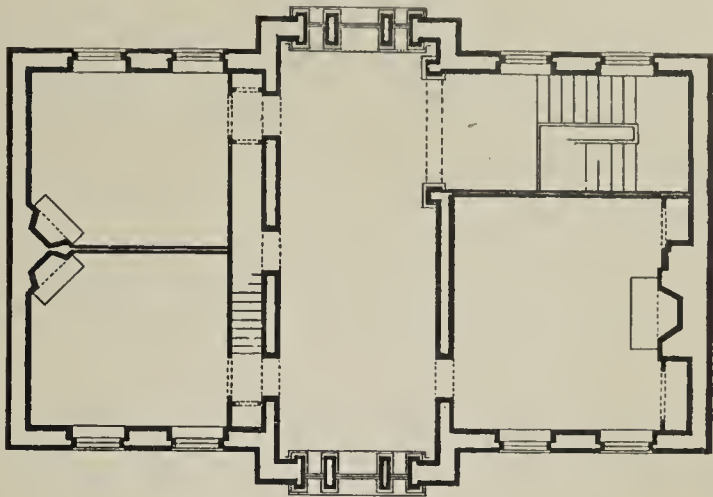


MANTELS IN A HOUSE ON SOUTH THIRD STREET, PHILADELPHIA, PA.

The Georgian ["Colonial"] Period.



· FIRST FLOOR PLAN ·



· SECOND FLOOR PLAN ·

Scale 0 5 10 15 20 25 30 35 40 45 50 ft.



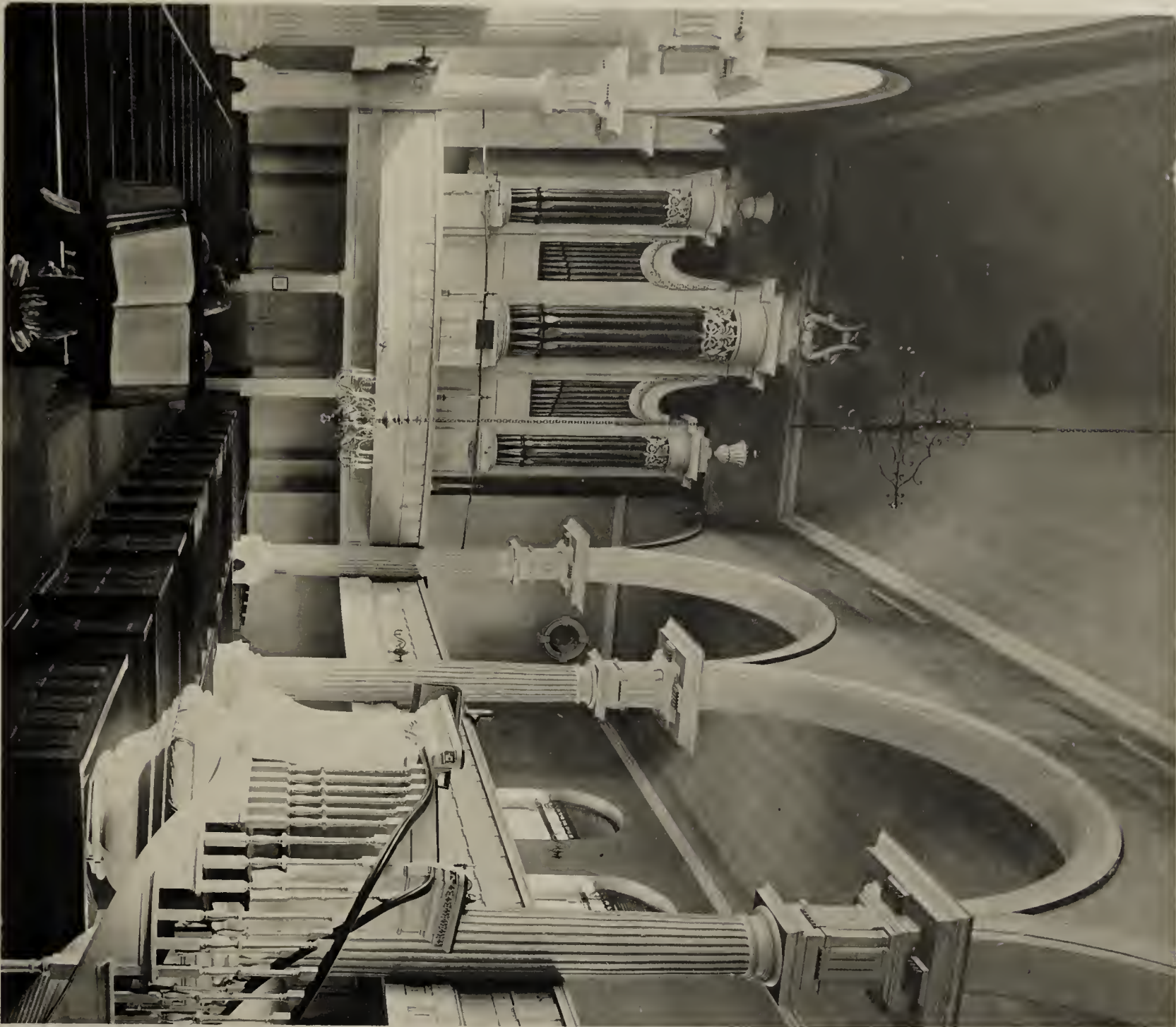
11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 ft.

East Elevation.

Erected 1761.
Owned and occupied by
Benedict Arnold 1779- 1780.

· Mt. Pleasant Mansion ·
· Philadelphia Pa ·
· Measured and drawn by Chas L Hillman ·

The Georgian ["Colonial"] Period.

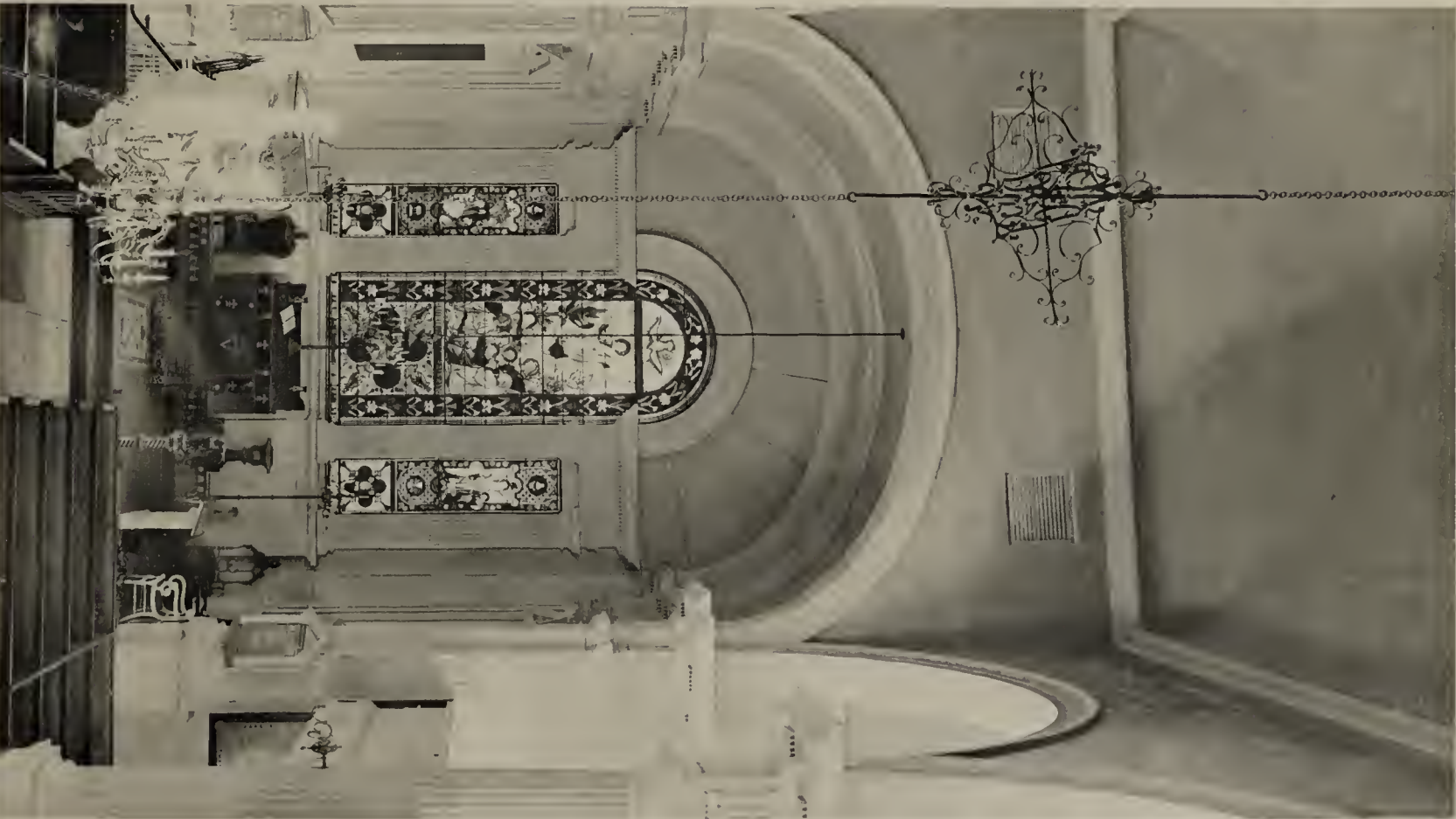


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INTERIORS OF CHRIST CHURCH, PHILADELPHIA, PA.

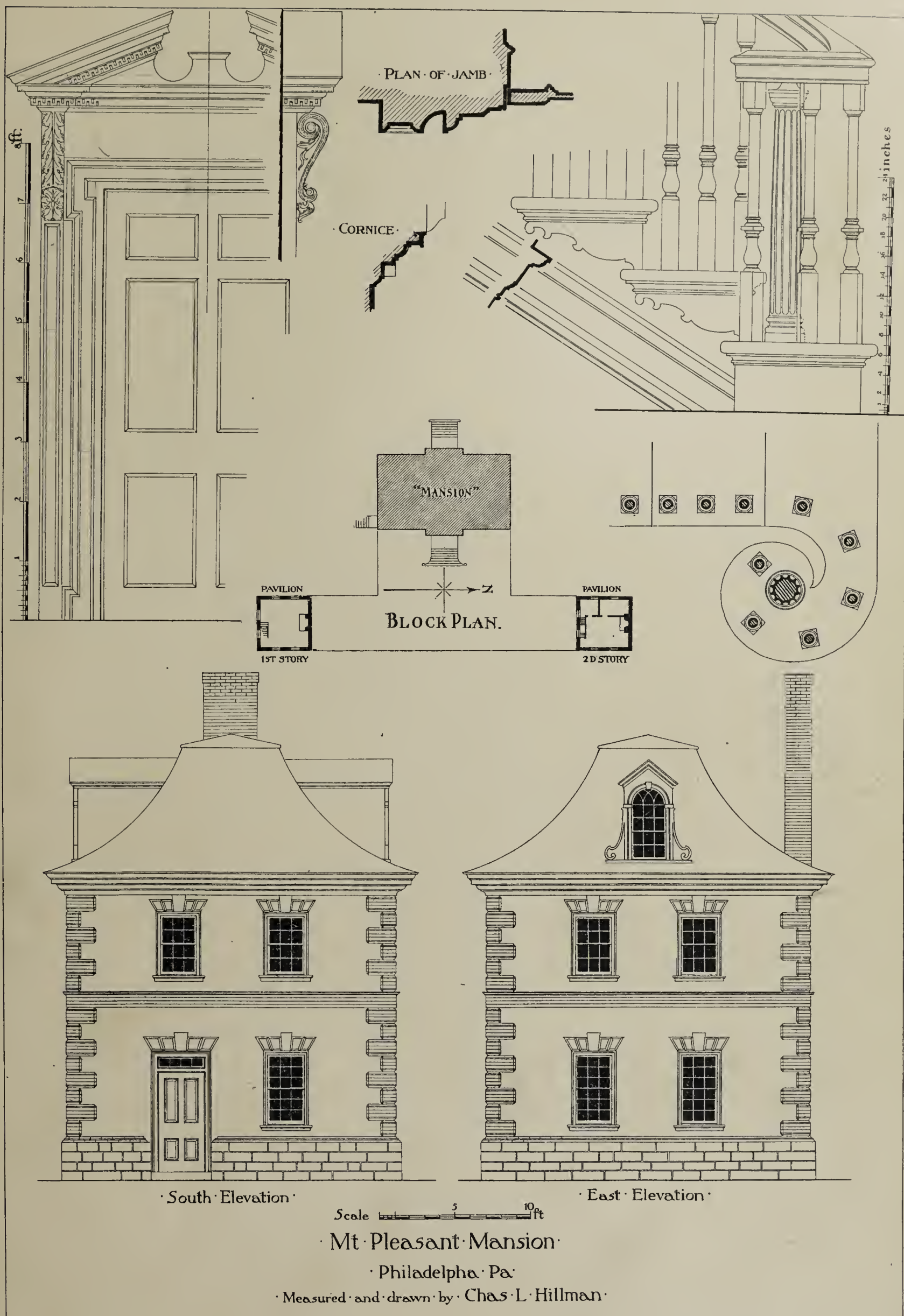
DR. JOHN KEARSLEY, ARCHITECT.

[DATE, ABOUT 1720.]

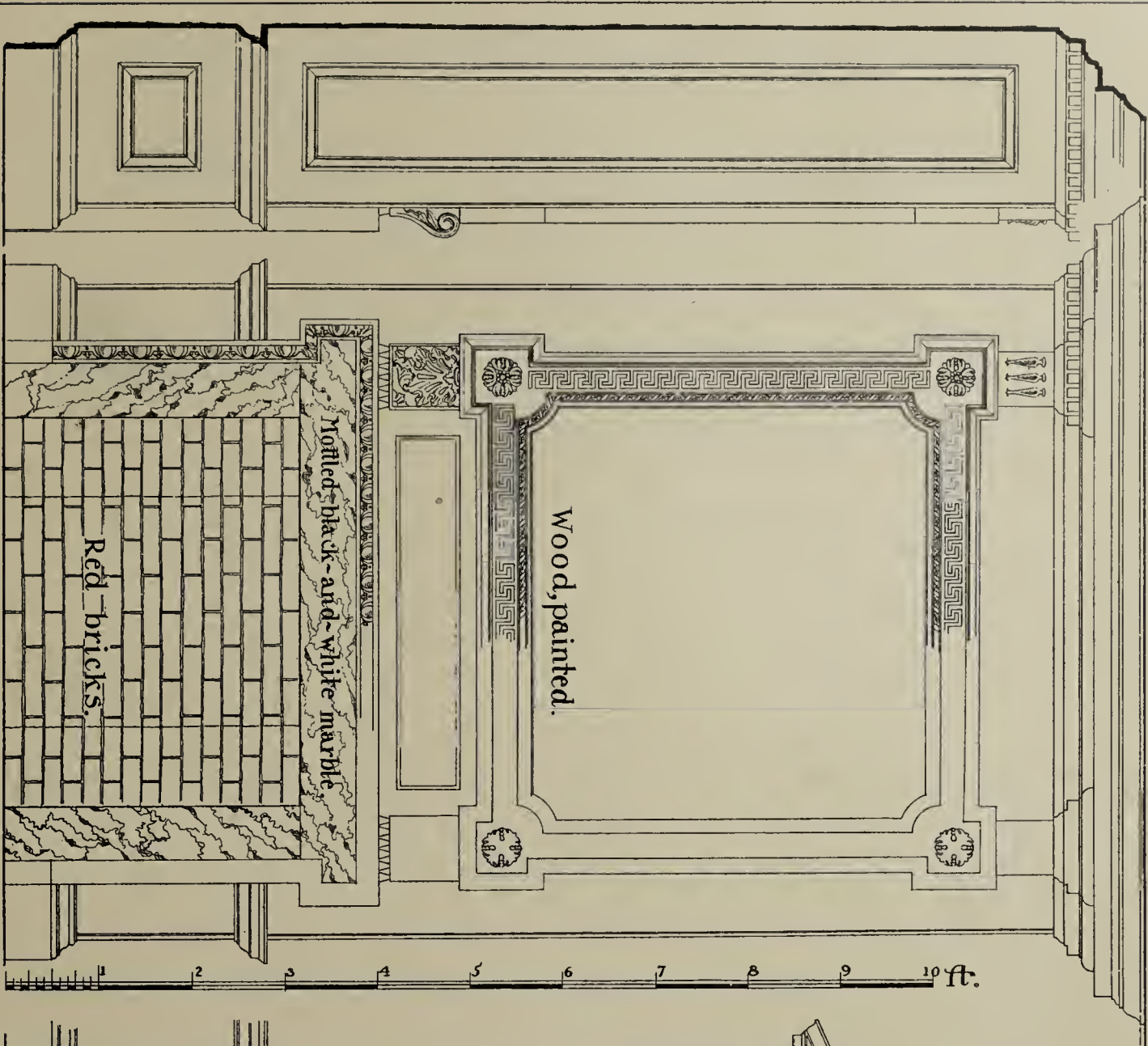


THE HELIOTYPE PRINTING CO BOSTON

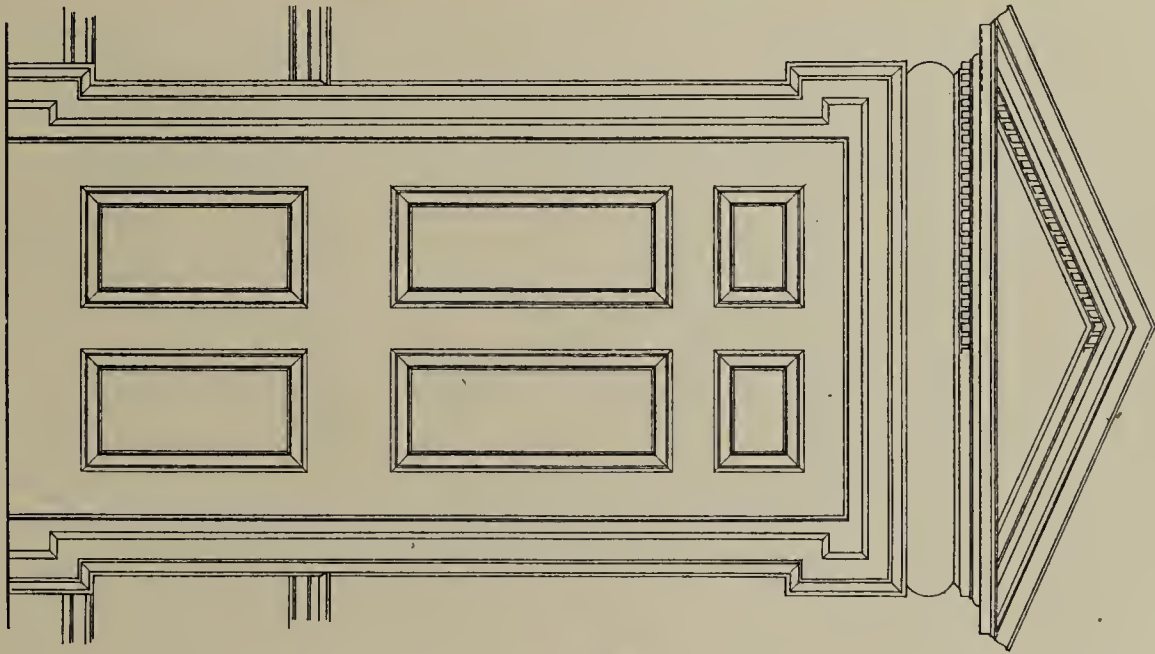
The Georgian ["Colonial"] Period.



The Georgian ["Colonial"] Period.



Parlor · Chimneypiece ·



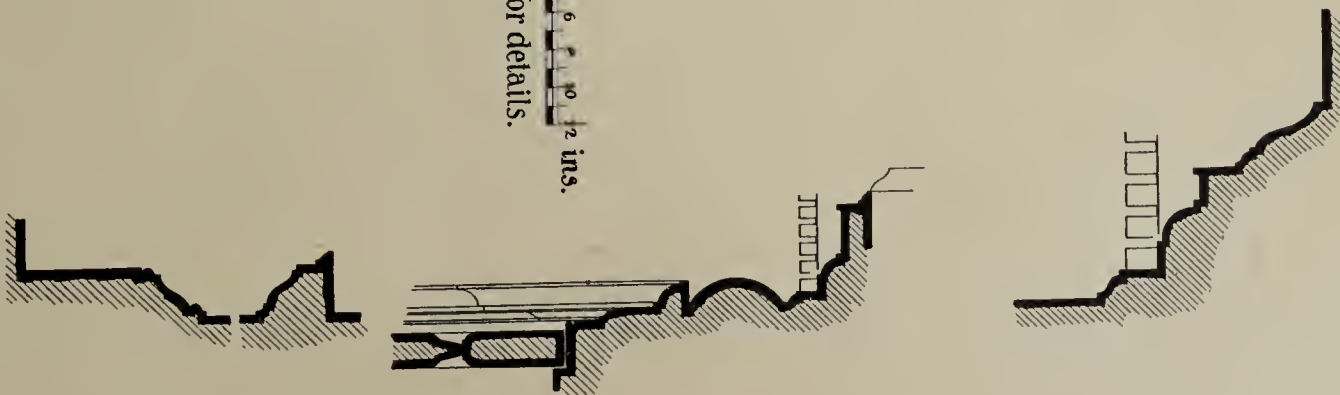
First · Story · Door ·

Mt · Pleasant · Mansion ·

Philadelphia · Pa ·

Measured · and · drawn · by · Chas · L · Hillman ·

Scale for details.



The Georgian Period

Parts I—IV

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The Georgian Period

A Collection of Papers Dealing with
“Colonial” or XVIII-Century Architecture
In the United States
Together with References to Earlier Provincial and True Colonial Work

Illustrated with 228 Full-Page Reproductions of Measured Drawings, and 29 Full-Page
Photographic Views, together with 116 Miscellaneous
Illustrations in the Text



BOSTON:
AMERICAN ARCHITECT AND BUILDING NEWS COMPANY
1899

The So-called Colonial Architecture of the United States.¹

"Men can with difficulty originate, even in a new hemisphere."—EDWARD EGGLESTON.

IT is proposed in this paper to gather together some of the records bearing upon the architecture of the seventeenth and eighteenth centuries, and to arrange these so as to furnish a short, systematic and comprehensive survey of what building activity was exercised within the English Provinces of America during that time.

The art of this period, — including also the first twenty years of the nineteenth century, — is generally called "Colonial." Some object to the term, saying that there is too much variety of style to come under one head, and that, moreover, the best work was executed long after the original Colonies had become Provinces, and even later. But the term has been in use so long, and is so suggestive and comprehensive, that it would be difficult to find one more acceptable. Object as we may to the words "Gothic" and "Colonial," we cannot spare them, for no other words call up in the mind so complete a picture, not only of architecture and of the other arts, but of all the peculiar conditions — social, religious and political — which produced the Mediæval ecclesiastical architecture of Europe and the eighteenth-century domestic architecture of America.

In this domestic architecture, there was evolution and growth, just as truly as in any other style. If the perfection of Greek art remained unaccountable until the archaeological discoveries on the banks of the Nile and the Euphrates, still less would one understand Colonial art without a knowledge of the preceding styles. America owes Europe much, and we shall see that the emigrants left the mother country with neither empty hands nor empty heads.

THE NEW ENGLAND PROVINCES: DOMESTIC ARCHITECTURE.

The reason for beginning with the New England Colonies is not because they are the oldest and furnish a good geographical starting-point, but because in them is more and better material, more thoroughly investigated and recorded. Moreover, the architecture in them, being homogeneous, is

more easily classified. By making a classification, the subsequent inquiry farther south will be made easier, for thus a standard or criterion will have been established to which reference can be made.

After the first quarter of the eighteenth century there came to the Colonist a period of comparative peace and prosperity. The Indian was no longer a standing menace, "the stubborn phalanx of forest trees had been gradually beaten back, the disencumbered fields yielded a surplus, and leisure and comfort compensated for hard beginnings." It is only natural to find architecture influenced by this. Almost all good Colonial work is later than 1730.

A brief review of the earlier period possesses, however, both interest and value. The subject can best be discussed under three topics: Log-houses, Military Homes and Settlers' Cottages.

The log-house, the first and most natural dwelling² in a new and thickly-wooded country, was not to the taste of the Colonist. Life in it was to him a chrysalid state, from which to emerge, the sooner the better. Roughly squared timbers seemed incompatible with his higher ideals.

Yet the first Doric artisan, when called upon by his fellows to rear a worthy abode for the ancient *xoanon*, did not find it so. Looking about for suggestions, he saw nothing but the low-roofed timber houses of Homer's heroes. But in them his artistic sense perceived great possibilities. In the rough timber ends he found splendid triglyphs; in the open spaces, sculptured metopes; in the ungainly trunnels, depending guttæ; and in the overhanging rafters, richly raised mutules.

But the Colonist, disdaining the material at hand, cast longing glances back to Europe, and, from his earliest efforts to



Fig. 1. The "Old Stone House," Guilford, Conn. Built, 1639.

¹ Post-graduate thesis of Mr. Olof Z. Cervin, Architectural Department, School of Mines, Columbia College, 1894, revised and amplified.

² Mr. C. W. Ernst has recently discovered satisfactory evidence that the very first work of the settlers was to set up saw-mills, that they might get out the lumber in the sizes and shapes which they were wont to handle at home. — ED.

his last, there was ever a conscious striving to reproduce in this new land his former home, grown doubly dear through long separation. Thus Lowell says of Cambridge, that it looked like an English village badly transplanted.

Many settlers had for a long time no choice but to live in log-houses. This fact they concealed as best they could by covering them with clapboards or shingles, put on with hand-wrought nails. The floor, often at first of stamped clay, was soon superseded by a pavement of rough puncheons. The window-lights were of mica, of oiled paper, or of horn. No glass found its way to the Colonies before the year 1700, or thereabouts.

The Military Homes^{1,2} were more important structures. As in the early settlements the prime requisite was protection against the elements, wild beasts and savage men, it was

quite common that one or more of the houses should be built especially large and strong, to serve as a refuge and a rallying point, from which the more effectually to repel Indian on-slauhts. Many stories and bloody legends still cling with the old moss and lichen to these silent witnesses of a danger-fraught period.

Important among those still standing are: the old brick house of Governor Cradock, built about 1634, at Medford, Mass.; the stuccoed timber house of Governor Bull, in Newport, R. I., built in 1639; and the clapboarded Minot homestead, in Dorchester, Mass., built in 1640. The so-called "Old Stone House"¹ (Fig. 1), finished

in 1640 as a parsonage, at Guilford, Conn., has since been rebuilt upon the original lines. The Red Horse Inn, at Sudbury, Mass., built in 1680, and made famous through

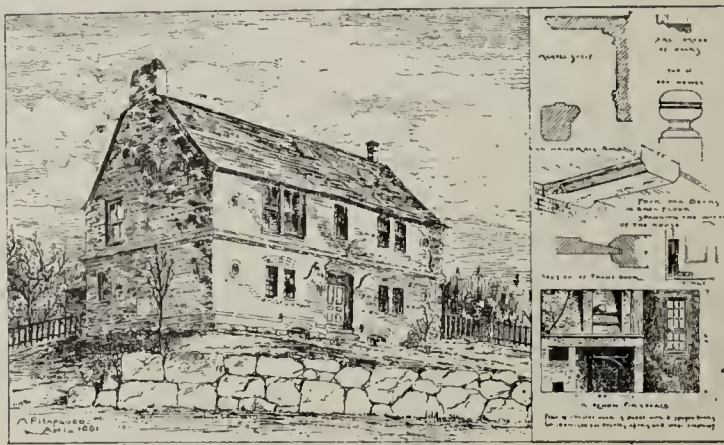


Fig. 2. The Cradock House,* Medford, Mass., 1634. Sketched by M. H. Hapgood in 1881.

¹THE OLD STONE HOUSE AT GUILFORD, CONN. — "This house was erected by the Rev. Henry Whitfield, both for the accommodation of his family and as a fortification for the protection of the inhabitants against the Indians. It is the oldest stone dwelling-house now standing in New England. This house was kept in its original form until 1868, when it underwent such renovation as to change to some extent its interior arrangement, although the north wall and large stone chimney are substantially the same as they have been for over two centuries. It is said that the first Guilford marriage was celebrated in it, the wedding-table being garnished with pork and pease. According to tradition, the stone of which this house was built was brought by the Indians on hand-barrows across a swamp from Griswold rock, a ledge about eighty rods east of the house. It consisted of two stories and an attic. The walls were 3 feet thick. At the southeast corner of the second floor there was a singular embrasure commanding the approach from the south and west, and evidently made for defensive purposes. In the attic were two recesses, evidently intended as places of concealment." — Smith's *History of Guilford*."

The following description, taken from Vol. 2 of Palfrey's *History of New England*, gives other details: —

"The walls are of stone from a ledge eighty rods distant to the east. It was probably brought on hand-barrows across a swamp over a rude causeway, which is still to be traced. A small addition has in modern times been made to the back of the house, but there is no question but the main building remains in its original state, even to the oak of the beams, floors, doors and window-sashes. In the recesses of the windows are broad seats. Within the memory of some of the residents of the town the panes of glass were of diamond shape. The height of the first story is 7 $\frac{2}{3}$ feet; the height of the second is 6 $\frac{3}{4}$ feet. At the southerly corner in the second story there was originally an embrasure about a foot wide with a stone flooring, which remains. The exterior walls are now closed up, but not the walls within. The walls of the front and back of the house terminate at the floors of the attic, and the rafters lie upon them. The angle of the roof is sixty degrees, making the base and sides equal. At the end of the wing, by the chimney, is a recess which must have been intended as a place of concealment. The interior wall has the appearance of touching the chimney like the wall at the northwest end, but the removal of a board discovers two closets, which project beyond the lower part of the building."

Writing about the house Mrs. Cone, the present owner, says: It was built as a place of refuge from the Indians, also as a place of public worship. The partitions in the main building were movable and folded up like a fan and were fastened to the rafters by what they called keys,



Rear View of the Old Stone House, Guilford, Conn.

iron staples with a crossbar that turned in a socket. When fastened up the whole house was one room. There was no second floor. The east wing was a still smaller building with only two rooms and some small closets. There were chimneys on the south and east sides like the one now standing on the north. The one on the south was taken down before

Jasper Griffing bought the house in 1776, why, I do not know, but the wall was weakened by the process, and two iron bars were put in to strengthen it, and are still to be seen on the outside, unless covered with vines. When the repairs were made in 1868 all the woodwork of the rear building was saved. It was oak and probably cut in 1639. Some of it was used for the banister and newel of the present stairs, which are very poor specimens of work, as the oak was so hard that modern tools could not take hold of it. I have some chairs made of it."

A year or two ago the Daughters of the American Revolution placed a tablet inscribed with the appropriate historical note in the face of the building.

²THE SPENCER-PIERCE HOUSE [Garrison House], NEWBURYPORT, MASS. — "There is considerable doubt and uncertainty in regard to the date when this ancient stone house was built. Some authorities claim that it was erected by John Spencer between the years 1635 and 1637, and others assert that it was built for his nephew, John Spencer, Jr., between 1640 and 1650; and still others are of the opinion that its first owner and occupant was Daniel Pierce, who bought the farm in 1651. Careful examination of the records at Salem, made with special reference to the preparation of this sketch, does not furnish sufficient evidence to determine the question beyond a reasonable doubt; but it has led to the discovery of some important facts, now for the first time published, that may be of assistance in arriving at the correct conclusion. It would be impossible to give in detail all the deeds, wills, and other legal instruments that have been consulted, without extending this sketch beyond its proper limits; and therefore only a brief outline of these papers will be inserted here, with such quotations and comments as will enable the reader to follow the changes that have taken place in the ownership of this property from 1635 to the present time.

"When the age of this old house, with its picturesque exterior, the solid masonry of its walls, and the men who have owned and occupied it, is considered and allowed to quicken the thought and imagination, it tells an interesting story of old Colonial days. There are few residences in New England that are more attractive or fascinating. Its style of architecture is remarkable, considering the early date at which it was built. Its walls are composed of several varieties of stone; and some of them must have been brought from a long distance, perhaps by means of boats or rafts down the Merrimack River. The bricks used in the construction of the front porch, as well as the square tile which form the floor, were probably brought from England. Brickyards were established at Salem and Medford previous to 1680; but the finished product of those yards was of an inferior quality, and the size of the bricks was fixed by order of the General Court, as follows: 'Every brick shall measure 9 inches long, 2 $\frac{1}{2}$ inches thick, and 4 $\frac{1}{2}$ inches wide.' Imported English brick were much smaller and more smoothly moulded.

"The house was built in the form of a cross. On the northern projection, where the kitchen is located, a tall brick chimney rises from a stone foundation, outside the rear wall.

"'The great porch of this old house,' writes Mrs. Harriet Prescott Spofford, in an article published in *Harper's Magazine* for July, 1875, 'is said to be the most beautiful architectural specimen in this part of the country, although it doubtless owes part of its beauty to the mellow and varied coloring which two hundred years have given it. Yet the bevelled bricks of its arches and casements and the exquisite nicety of its ornamentation lead the careful scrutinizer to side with those who dismiss the idea of its having been a garrison house, and to conjecture that that idea gained currency from the fact that it was once used to store powder in, — a fact that was fixed in the popular memory by an explosion there which blew out the side of the house, and landed an old slave of the occupant on her bed in the boughs of an adjacent apple-tree.'" — From *Old Newbury*. By John J. Currier. Boston: Damrell & Upham. 1896.

*This sketch, made in 1881, shows the house without the dormers here spoken of, which leaves it open to doubt whether these features may not be recent additions. — Ed.

Longfellow's "*Tales of a Wayside Inn*," though not known to have served as a fort, resembles the preceding so much as to readily group with them. The poet's words, descriptive of this inn, will be helpful in picturing this class of houses:—

"As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ampler hospitality;
A kind of old Hobgoblin Hall,
Now somewhat fallen to decay,
With weather stains upon the wall,
And stairways worn, and craggy doors,
And creaking and uneven floors,
And chimneys huge and tiled and tall."

Architecturally, these structures are very simple. Leaving out the Old Stone House, which alone is irregular and picturesque, the main elements are: a rectangular plan, two stories and an attic, a gambrel gable at each end, a symmetrical disposition of openings and dormers, and an overhang of the second, or of the attic story, for defence.



Fig. 3. The Old Manse, Concord, Mass.

The Cradock House¹ (Fig. 2), typical in its way, deserves special mention. It is the oldest house standing to-day in New England, and as that delightful Chronicler, Drake, puts it, "proudly bears its credentials on its weather-beaten face." Though its English owner never saw it, his "servant" was conscientious in building it well. The design is thought to have been suggested by Cradock's London house. The timber was hewn within a few feet of the site, the bricks were burned on the spot. Iron guards were built into the doorways, and four dangerous-looking loopholes showed that it was a military house first and a trading-post and a home after. Two solid chimneys stand guard, one at each end. Two dormers relieve the long roof expanse of the front. The original windows were small. There is no ornament except a plain band at the second-story level. In the main lines of its composition it is strikingly like the Hancock house, of Boston; of which a *pseudo replica* was erected at the Colum-

bian Exhibition, at Chicago. It would be interesting to know the arrangement of the rooms, but no plans are accessible. Even if the present partitioning-off were known, it would be of little value, owing to probable interior remodeling. Undoubtedly, the planning was simple—a multitude



Fig. 4. Avery House, Pequonnock, Conn.

of closets, odd corners, and easy staircases are modern conveniences, for even the later Colonial houses, though often elaborate and costly, were seldom comfortable, to our way of thinking.

Quite early another—a cottage—type was evolved, with a long sweeping roof towards the rear, canting off a corner of the ceiling of each story from the attic to the kitchen. This type persisted until quite recently and recurs in hundreds of cottages (Figs. 5, 6 and 7) throughout New Eng-



Fig. 5. John Quincy Adams's House.

land. Such were the childhood homes of the Presidents Adams (Fig. 5). It was just such a humble dwelling, in Easthampton, Long Island, whose fond memories re-echoed in the heart of John Howard Payne, and produced the song of "Home, sweet Home."

The doorway is the only "feature." There is usually on each side of the door a Classic pilaster, with a moulded capi-

¹ THE CRADOCK HOUSE, MEDFORD, MASS.—"In the *Historical Register* for October, 1898, published by the Medford Historical Society, are articles by William Cushing Wait and Walter H. Cushing, which go to disprove the argument that the present building is the original homestead. Both place the original Cradock House on the spot where the Garrison House stands, back of the Medford Savings-bank. The present 'Garrison House' has always been known by that name.

"The principal evidence is comprised in two early maps. The first was found among the Sloane manuscripts in the British Museum. It is believed to have been published about 1633, and has marginal notes in Governor Winthrop's hand.

"The most important part of the map to us in Medford," says Mr. Wait, "is the house sketched near the ford, and the word 'Meadford,' with Governor Winthrop's reference to it: Meadford: Mr. Cradock ferme (farm) house.' No house is indicated near the location of the building we have so long boasted as the Cradock House, built in 1634. It is true this map is earlier than 1634, but if Governor Cradock's farmhouse was near the ford in 1633 it is probable no change was made the next year."

"The other map is one made by Governor Winthrop in 1637, of his farm at Ten Hills, now a part of Somerville. This shows the same group of buildings near the ford as the other map.

"In an article on 'Governor Cradock's Plantation,' Walter H. Cushing says:—

"From an affidavit in the Middlesex County Court, in the case of Gleason vs. Davison *et al.*, it would appear that Davison had also preceded Mayhewes, for Joseph Hill testifies 'that about 1633 Mr. Nic Davison lived at Meadford House and that Mr. Mayhew did not then dwell at Meadford House.' This affidavit is also interesting as showing that in 1633 there was a certain building of sufficient prominence to be designated as 'Meadford House.'

"The location of that house, or of the Cradock House, if they are identical, is not absolutely known. Tradition has, during the last two or three generations, pointed to the old brick building on Riverside Avenue.

* Speaking of the Cradock House, Prof. C. E. Norton writes: "It is more than a mere antiquarian or architectural curiosity. It illustrates more vividly than any other house in the neighborhood of Boston the condition and modes of life of the first generation of Colonists."

But tradition is notoriously a bad guide, and, unsupported by evidence, is as often wrong as right. Facing page 120 of this number of the *Register* is a reproduction of a map of Governor Winthrop's, supposed by critics to have been made about 1634. The place marked 'Mr. Cradock's farm house,' does not correspond, even making due allowance for inaccuracies, to the neighborhood of the Riverside Avenue house, but is considerably farther up the river, as can be seen by referring to the road from Salem to the ford at the Mystic. Moreover, it is at the head of navigation of the river. Far more definite, however, than this map is that of Winthrop's farm at Ten Hills. Medford is shown as a group of buildings situated near the northern end of the bridge. No other buildings are given, and the half-dozen on the map apparently belong to one estate. Now, in 1637, Medford and Governor Cradock's farm were identical. Furthermore, as Winthrop and Cradock were close friends, such a prominent building as the latter's house would not be omitted, if any buildings were given. Here, then, it seems to me, is almost conclusive evidence of the location of the house near the square. So much from the maps.

"In his will Cradock does not specify the number or location of the buildings bequeathed; neither do the heirs when they convey to Edward Collins. But when the latter, in 1661, sells 1,600 acres of the farm to Richard Russell, the limit on the east is set by the old Nowell and Wilson (then Blanchard) farms, while the western boundary is a brook west of the Mansion House. This brook ran out of a swamp near the northern line between Charlestown and the farm, and, according to the dimensions and known boundaries of the conveyance, must have been Meeting House Brook. When Russell, in 1669, sells Jonathan Wade three-quarters of this tract he reserves the fourth, lying next to the Blanchard farm (*i. e.*, Wellington) and farthest from the dwelling-house. When Jonathan Wade died, in 1689, the inventory of his property included a brick house near the bridge; and that house is still standing, north of the savings-bank. Now, it does not at all follow that these three buildings are identical, but it is certain that the principal house, the dwelling or mansion house of this estate, from the time of Collins to Wade, was in the neighborhood of Medford Square."

"To sum up: 1. No evidence has been brought to light for the house on Riverside Avenue. 2. What evidence there is points to a house near the square. 3. The Ten Hills farm map suggests strongly the site of the present Garrison House, if not the house itself."

tal, supporting a plain cornice with a pediment. Even this simple feature is often omitted.

To this period belong the historic Witch House, in Salem,

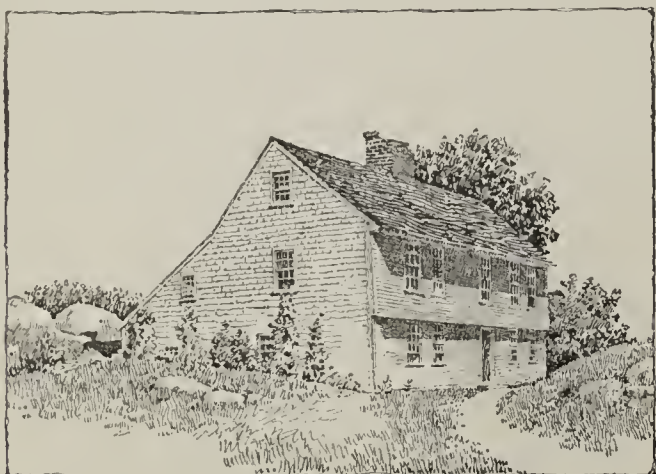


Fig. 6. Old House at Pigeon Cove, Mass. Built in 1643.

and the home of Paul Revere, in Boston, neither of which groups readily with any of the above.

The peace and commercial prosperity, which set in about 1730, stimulated building activity. The shrewder merchants, having amassed considerable fortunes by traffic in slaves, lumber, fish, tea and English stuffs, set themselves to the pleasing task of spending their gains. What better could they do than to erect commodious houses? Some professional men and some landed proprietors, too, had become wealthy, and vied with these merchants in their building enterprises. The ordinary material was wood; that is, houses were constructed of an open framework of timber and covered with clapboards, or sometimes with shingles. Brick was rarely employed, except in the larger towns.

Many, especially the earlier houses, seem to have been suggested by Governor Cradock's military home, or by others similar. By degrees the gambrel roof was eliminated. First, the hipped or the mansard roof came into vogue, from about 1760 to 1790. This was in turn superseded by the flat deck, towards the close of the century. Of course, examples of each overlap, the gambrel type being specially persistent; but the general tendency will be clearly shown, in an appended chronological table.

The gambrel roof is, no doubt, the result of an effort to



Fig. 7. Bradstreet House, Andover, Mass.

secure additional height in the attic space. Though the oldest, it is the most graceful and pleasing, avoiding the box-like effect and hard lines of the other two. Of this type, the fol-

lowing are noteworthy: the Pepperell mansion, at Kittery, Maine, begun about 1720, and confiscated after the Revolu-



Fig. 8. Old House at Farmington, Conn. Built about 1700.

tion with its thirty miles of property; the Hancock mansion, at Boston, begun in 1737; the birthplace of General Putnam, at Danvers, Mass., built partly in 1650 and partly in 1744; and the often-illustrated "King" Hooper house, also at Danvers, which was, in many things, a copy in wood of the Hancock house. The Hancock house, now a memory only, though one of the oldest, was one of the best. It was a stone

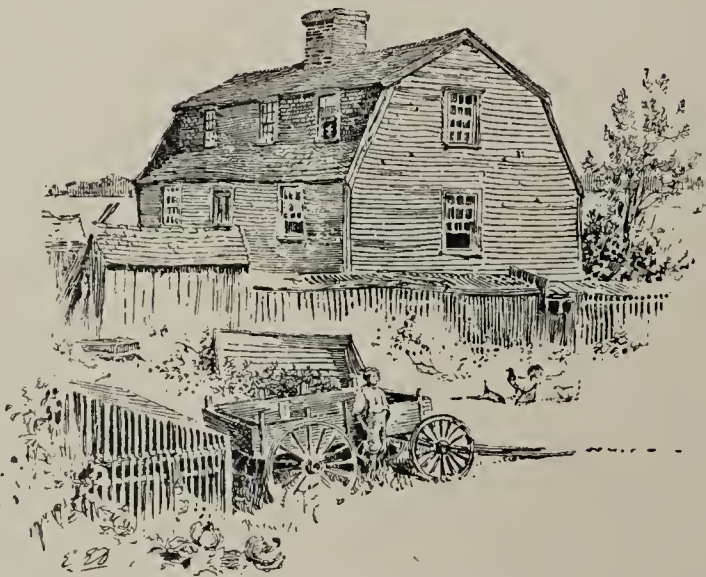


Fig. 9. Old Cottage, Portsmouth, N. H.

building, so solidly erected as to require blasting when torn down. Thomas Hancock began it in 1737. Having become immensely wealthy, for those days, through skilful trading, he felt that Boston was getting too crowded for him. Just outside its limits he found a fine hill overlooking the bay. Here he staked out his house, fifty-six feet wide. When completed, he improved the grounds with walks and gardens. The entrance, in the middle of the front, was protected by a balcony, opening from the wide hallway of the second story. On the sides were two large windows in each story. Three dormers lighted the attic. A modillion cornice, returning on itself at the ends, marked the transition from the wall to the roof. A balustrade of neat spindles surrounded entirely the upper and flatter slope — a connecting chain from chimney to chimney, justified only by the happy way in which it crowned the whole. The corners and openings were trimmed with white stone quoins. The details were refined and the ornament sparing, but appropriate. Altogether, it was a roomy, well-designed and dignified house,



Fig. 10. The Vassall-Craigie-Longfellow House, Cambridge, Mass., 1759.

exactly suited to be the mansion of the first gentleman of the Commonwealth, and through him and his illustrious nephew, John Hancock, to extend its stately hospitality to the greatest

men of the day. It lacked many important features. Thus there were no spacious verandas, no two-storied pilasters, and no gable over the front entrance. The second, or mansard type, is more Classic, presenting on all sides a predominance of horizontal lines. But the elements of the design are virtually the same. The roof balustrade is usually, as it should be, placed around the flat deck on top. Sometimes it occurs at the base of the slope.

The Vassall mansion (Fig. 10), built in 1759, at Cambridge, Mass., and since 1837 the home of Longfellow, is a splendid example of this class. The large Oliver house, at Dorchester, Mass., built in 1740, the birthplace of Edward Everett, is also a worthy structure, in spite of its steep box-like roof and lack of verandas. The Quincy mansion, Quincy, Mass., built in 1770, is quite remarkable with its attic rising like a clerestory above the outside walls. Many other prominent examples could be quoted.

The flat-roofed houses (Fig. 12), forming the third class, are less interesting. The details are stiff, and there is a tendency to formalism. Many of these are three stories in height. In Boston, they were often four stories high and of brick. There is in this type a certain meagreness. The porches are small and bare, the columns few and slender. Evidently, the original inspiration had begun to fail, and there was a striving for new effects.

The birthplace and home of Lowell, known as "Elmwood," at Cambridge, is as fine and typical an example of this class as is Longfellow's of the preceding. "Elmwood" is three stories high, the upper story, however, more like a mezzanine (Fig. 11). It stands charmingly among high trees planted by the poet's father.

Naturally enough, few names of designers have been handed down. It is, therefore, a pleasure to record some. William Spratz, a Hessian soldier, was the architect of the Deming house, at Litchfield, Conn., built in 1790. It has a low mansard roof, with a balustrade just over the cornice. The middle portion slightly projecting and finished with a pediment, has, in the second story, a fine Palladian window, very similar to one found in a brick house at Annapolis, Md.

(See Fig. 75.) The details are very correct and elegant, as though designed with "Vignola" in the hand. The general effect is pleasing, except that the cornice lacks a frieze, which gives it the appearance of having sunk into the wall.

The mere fact that Spratz was a soldier throws some light upon the status of the architectural profession. The Provinces possessed, we might say, no educated architects. Most houses were the result of collaboration of owner and village

carpenter. The one furnished the general plan and ideas, the other worked out the details. Thus Dr. Ayrault, in 1739, specified in his contract, still existing, that the builders were to provide a hood over the entrance, and to support the same on carved brackets (Fig. 13). Such notices, and some accidentally preserved books on the Orders, by Swan, Pain, Langley and others, indicate that the Colonial mechanic was more than a mere skilful tool. He expended thought in devising practical methods for executing in wood Classic features and details originally designed for stone construction. Many characteristics, such as a tendency to increase the proportional height of the columns (Fig. 14), and details like the one illustrated in Figure 15, may be traced to these efforts.

FEATURES.

A few words on each of the more important features will serve to give a clearer idea of what good Colonial residences really were:—

The entrance, which ought to be one of the principal external features, was never neglected by the Colonial builders. A shell hood, carried on brackets, just over the pilaster-flanked door was a common and simple device (Fig. 13). The idea was directly borrowed from England, there adapted from the upper part of a niche.

More frequently the pilasters support a cornice and a pediment. In the best examples the details are carefully wrought, with carved Corinthian or Ionic capitals. The Ionic capitals usually have Composite scrolls, a variety often occurring in Colonial work. Sometimes the modillions, too, were carved, but more often they were left plain, as in Figure 20.

Another device was to leave the doorway itself very simple, and flank it with semi-detached columns or pilasters rising through two stories, as in Longfellow's house (Fig. 10). Often, though not always, pilasters were placed on or near

the house corners also. This high order involved so wide a frieze in the entablature that it was either entirely omitted,



Fig. 11. Elmwood, Cambridge, Mass. Built early in the Eighteenth Century.



Fig. 12. The Bradlee or "Boston Tea-Party" House,* 1771, and the Hollis Street Church, 1810, Boston, Mass.

* The "Tea-Party House" was pulled down in 1898 and the Hollis Street Church, the tower removed, was in 1885 remodelled into a theatre. — E.D.

or it occurred only over the columns or pilasters. In some rare instances the frieze is wide enough to permit of an additional low story on a level with it.

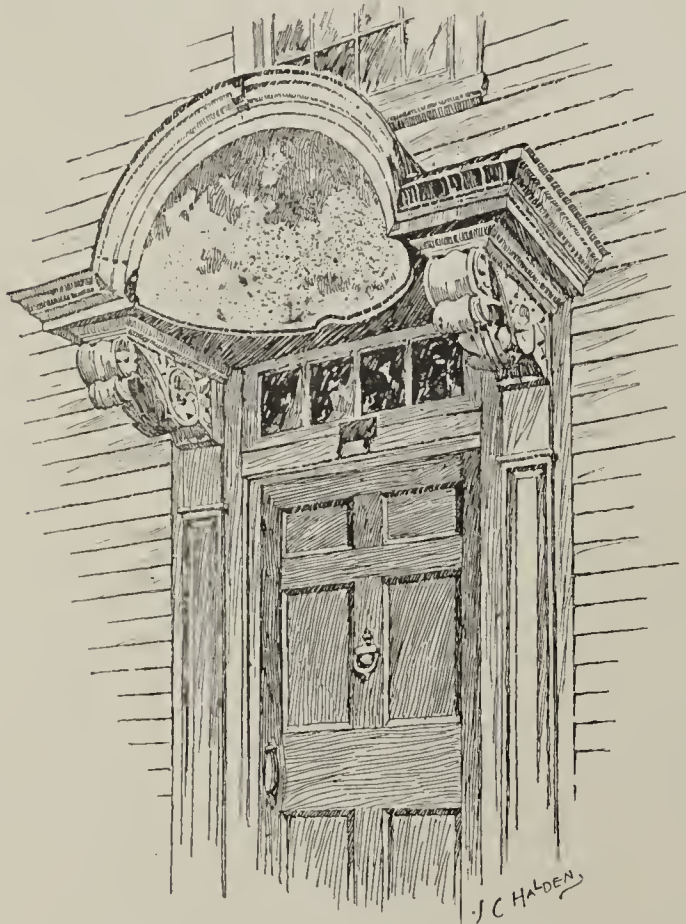


Fig. 13. Hood, Ayrault House, Newport, R. I.

A step toward greater elaboration was to add columns in front of those against the wall, and thus to produce a small portico, usually of slight projection (Fig. 14 A, B). Old buildings in New Haven and in other Connecticut towns show an ingenious adaptation of Michael Angelo's device in the Farnese Palace, at Rome, where the frieze of the entablature over each window is cut into by the opening (Fig. 17). Many small porches by this means gain sufficient height for the doorway without crowding the pediment above the second-story window-fills—a clever solution of a frequently recurring problem. A variation¹ was to omit the free columns and to let the porch extend as a hood over the entrance (Figs. 18, 19). These schemes, however, were not sufficiently elaborate for all owners, and many entrance-porches were developed into elaborate verandas, the columns, in some cases, disposed with much ingenuity (Fig. 14 C, E).

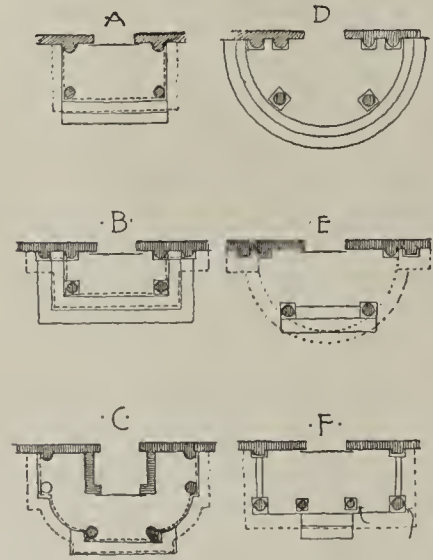


Fig. 14. (A) Pierce House, 1780, Salem, Mass. (B) Hurd House, 1795, Charlestown, Mass. (C) Governor Langdon House, 1784, Portsmouth, N. H. (D) Mount Griddell House, 1800, Charlestown, Mass. (E) Tucker House, 1808, Salem, Mass. (F) Count Rumford's House, Woburn, Mass.

The two-story veranda, with colossal columns, though not common, occurs in some instances. Count Rumford's house, at Woburn, Mass., has such a porch, with the additional device of the second story carried on a smaller order, similar to the main order (Fig. 14 F). It need hardly be said that these colossal orders are a failure, for, if two-story pilasters against the wall dwarf the

entire structure, free-standing columns, gaining prominence by projection, have the same effect to a greater degree.

Many Colonial verandas are of generous proportions, cool

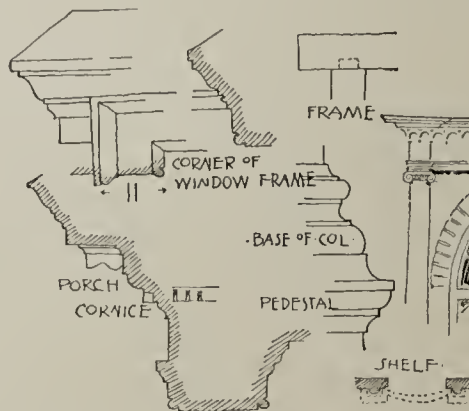


Fig. 15. Window Finish, etc.

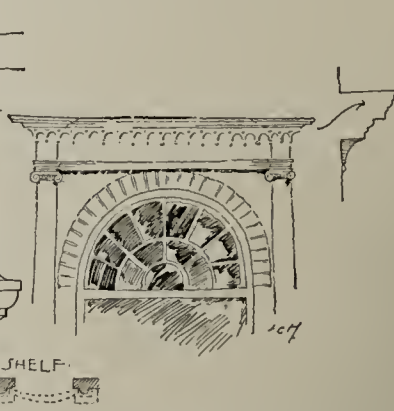


Fig. 16. Doorhead, Portsmouth, N. H.

and inviting. Often, as in Longfellow's home, there are two, though not always, as in this case, balancing one another.²

Much attention was bestowed upon the doorways. It was usual to enclose the doors with a framing of glass—transoms and side-lights—of great variety in treatment though fundamentally the same in idea.³

The main cornice is, in general, well proportioned to the building: smaller in the earlier examples, in which it serves



Fig. 17. Porch, Litchfield, Conn.

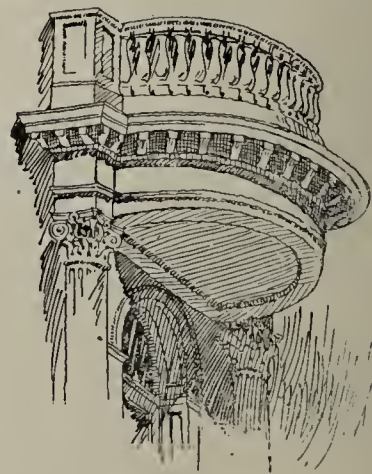


Fig. 18. Porch of the Taylor House, Roxbury, Mass., 1790.

merely as a transition to the roof, than in the later structure, where it is itself the crowning member. In section, it is commonly based upon the Corinthian, though the modillions are seldom carved. Under the brackets, there is, in the best examples, a row of dentils, giving life and variety to the whole. The omission of the frieze and the use of colossal orders have already been mentioned.

Roof-balustrades are of two varieties. One consists of



Fig. 18a. Taylor House, Roxbury, Mass., 1790. Pulled down in 1890.

light turned, or carved, spindles, with larger ones on the corners and at intervals of fifteen or twenty of the smaller

² The side verandas were not parts of the original house, but were added by Mr. Longfellow—ED.

³ See Plates 39, 40, 41, Part II and Plate 7, Part III.

¹ See Plate 19, Part IV.

ones. Sometimes square pedestals take their places. The other variety consists of some pattern of open lattice-work, in panels between pedestals. Figure 21 illustrates both varieties.



Fig. 19. A Doorway in Providence, R. I.

shingles had better excuse, for they were useful in keeping out the cold.

A review of the exterior features would be incomplete without a reference to the so-called Palladian windows. A treatment of large openings, similar to that of Figure 75, from Maryland, occurred quite frequently in the New England and Middle colonies. Ultimately, the idea is derived from Palladio's ingenious device of two columns and two pilasters with an arch between the columns of a larger order. An interesting variety existed in the old Boston Library (Fig. 22).

Other windows are simply treated—often enclosed with some mouldings and a light cap over. An ingenious variation, from Massachusetts, is illustrated in Figure 15.

The treatment of dormers, too, is simple. Usually they are narrow and high, crowned with plain steep pediments,



Fig. 20. Porch of the Hurd House, Charlestown, Mass., 1798.

sometimes alternating with round or broken ones. Flat-roofed dormers were rare. The bold projections of the dormers from the roof constitute them one of the most

striking features. It is strange that there was so little of effort for variety by giving the dormer greater breadth, and adding mullions, or even by developing it into a prominent

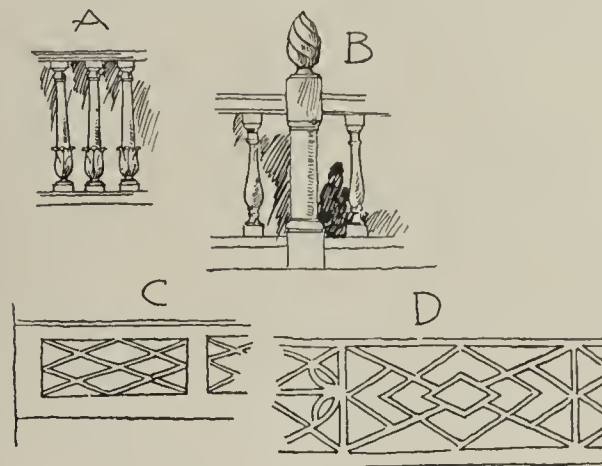


Fig. 21. (A) From Governor Langdon's House, 1784, Portsmouth, N. H. (B) From King Hooper's House, 1754, Danvers, Mass. (C) From Hall House, 1785, Medford, Mass. (D) From Count Rumford's House, Woburn, Mass.

gable. The gable (Fig. 23) from Count Rumford's house is quite unique.

Color is the only other exterior feature worthy of remark. Modern imitators would lead us to believe that it was universal to paint the ground a darker, usually a yellow, color, and



Fig. 22. The Old Library, Boston, Mass. Charles Bulfinch, Architect.

pick out the trimmings in white. But few photographs show this—the color usually being a monotonous white. There are even some instances in which the trimmings are darker than the ground. An indefatigable inquirer tells us that originally Venetian red was universal. Yellow and white came later. By carefully scraping off the successive coats of paint red was found

to underlie the others. In brick buildings the trimmings were of white stone or quite often wood painted white, pleasingly contrasting with the general red tone.

INTERIORS.

In the interior, the staircase-hall, with its generous allotment of room, is quite remarkable. The hall can be made the most effective of all the rooms, for it has the first and the last chance to make a good impression upon the visitor. The value of this was not lost sight of, since Colonial houses seem to be the very embodiment of welcome and generosity.



Fig. 23. Rear Dormer: Count Rumford's House, Woburn, Mass.

The stairs are broad and the treads easy, with neat turned, or often hand-carved, scroll, balusters and newels. In some of the best examples carved brackets decorated each tread,

similar to that shown by Figure 80, from the South. The modern idea of having one or two intermediate landings was rarely used.

The ceilings often have a richly moulded cornice with

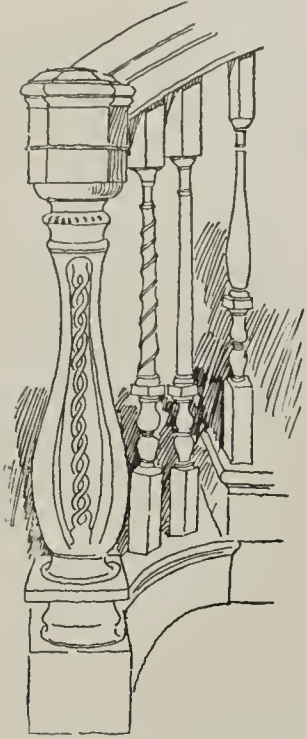


Fig. 24. From the Governor Langdon House, Portsmouth, N. H.

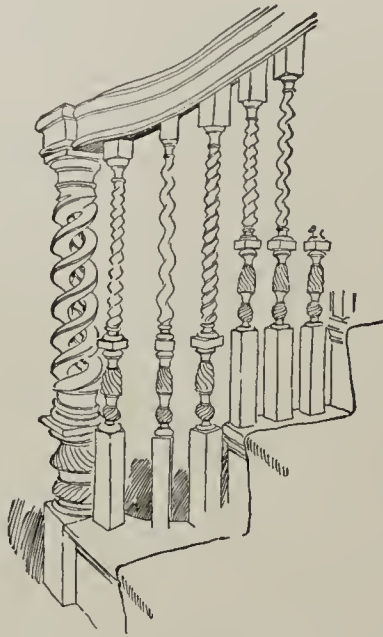


Fig. 25. From the Hodge's House, Salem, Mass.

Corinthian modillions. The flat surface is sometimes decorated with some pattern ornament in plaster (Fig. 29), though it was more often left plain. A similar treatment is sometimes applied to the soffit of the stairs.

The walls were wainscotted, after the English manner, usually three feet high or so, though often all the way up to the ceiling, in large panels of wood. In some of the best houses Dutch scenic wall-paper was preferred.

The fireplaces, with their mantelpieces often carried up to the ceiling, are the main features of the other rooms. These mantels are remarkable for delicacy in ornament and in detail. The orders often used to support the shelf are, with the greatest propriety, attenuated, sometimes to even twice the usual number of diameters, or even more. Much hand-carving occurs, such as delicate fluting, balls, beads, eggs-and-darts, figures and geometric patterns, and a very charming, low-relief ornament, based upon the decorative work of the brothers Adam, in England (Figs. 26, 29). French rococo ornament is to be found in some very rare instances only.

It is worthy of notice, that though the Italian rococo

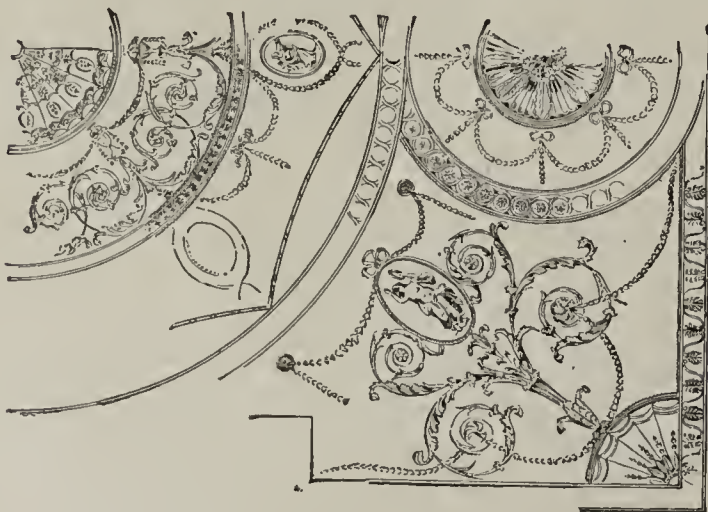


Fig. 26. Portion of an "Adams" Ceiling. Period from 1760.

spread to most countries and stamped its characteristics upon every branch of art, the New England Colonies escaped almost unharmed. Rococo as a period of art was in them unknown. Some instances of rococo are found in the ceil-

ings, the twisted balusters, and in some broken pediments. The Colonial style, though adapted from Classic motives, never became very formal, and so never felt the need of a reaction. This style did not succumb through the throwing

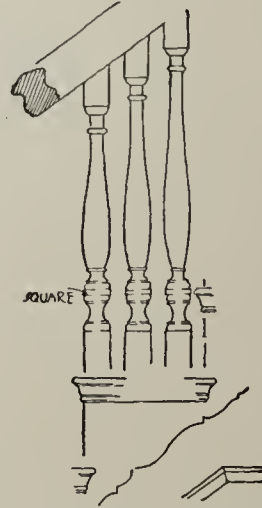


Fig. 27. From Litchfield, Conn.

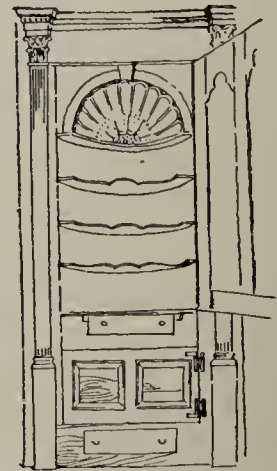


Fig. 28. From the Jaffrey House, Portsmouth, N. H.

off of all restraint, but through the Greek revival and through the almost simultaneous second flood of immigration in the beginning of this century.

The treatment of the door and window finish exhibits almost every variety which the Renaissance has bequeathed to us. Flanking pilasters with plain, broken or carved pediments occur frequently. If any one thing can be said to be characteristic, it is the decoration of the panels, either carved or of putty, with motives just spoken of as borrowed from the brothers Adam (Figs. 30, 31). Ultimately, they are based upon Roman festoons.

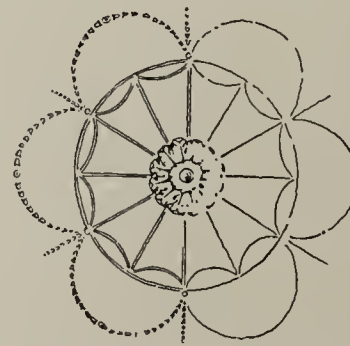


Fig. 29. Plaster Ceiling, Salem, Mass.

The modelling is so exquisite, and they are, moreover, capable of so much variety in disposition as to justify the eagerness with which the Colonists used them. Happy, indeed, is the evolution of the heavy Roman festoon to a string of forget-me-nots, each smaller than the preceding, each festoon bound to the next with a delicate ribbon. The door finish designs (Figs. 30, 31) are well worthy of emulation.

Of necessity, all the peculiarities have not been pointed out, nor, indeed, have all types been referred to. The reader's mind has perhaps reverted to tales of romance which have endued Colonial life with absorbing interest. "*The House of Seven Gables*" (Fig. 32) may, in advance, have suggested a complete picture; a picture full of turrets and gables and all manner of broken sky-lines, but nothing of simple, dignified, Classical fronts. But Hawthorne, according to his son's biography, had little sense of locality or taste for absolutely correct description. Though he did not invent his

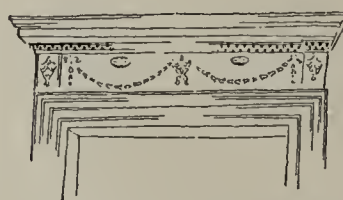


Fig. 30. Doorway, Salem, Mass.



Fig. 31. Parlor Door, Nicholson-Pierce House, Salem, Mass., 1780.

architecture, he did that which is hardly less deceptive: he picked out exceptional cases and altered these to suit his fancy, which found but little of value in Classic symmetry.

Picturesqueness, though not a characteristic, is not entirely

lacking. It occurs mostly in cottages, some of which, with their prim gables, seem magically transported from England. Another source of picturesque is that of gradual addition to a small nucleus, as in Figure 4. Peter Avery had bought a condemned church and this he tried to incorporate with the older part of his home. The result is certainly quaint.

We have in the preceding considered a series of homes of the people, structures¹ far less pretentious than, and, therefore, not comparable with, the palaces of Italy, the châteaux of France, or the manors of England. Although every detail of our Colonial work might be traced to some European prototype, the general resemblance is slight. Time, distance and materials contributed on this side of the water to produce a style of domestic architecture of marked individuality, dignified without being formal, pure, simple, homelike and peerless. Peerless—yes; for, whether it be that this is the only domestic architecture worthy of much consideration, or that only Americans have thought it worth while to study the



Fig. 32. House of Seven Gables. Roger Williams House, 1635.

houses of their forefathers, it is a fact that no other style is nearly so fully recorded, or illustrated in so abundant a literature.

PUBLIC ARCHITECTURE: CHURCHES.

But there was other building than that of dwellings. Some public structures still remain, and many have been demolished to be replaced by later buildings. It is a pleasure to note that the general sentiment is now strong for preserving the

few old-time mementos we still have. Several have been restored. These are, however, rarely of much intrinsic value, possessing, as they do, little of originality, and being generally poor copies of transatlantic works.



Fig. 33. Friends' Meeting-house, Burlington, N. J.

After considerable searching, I have found but scanty material. Fifteen churches and eight secular buildings constitute my entire list for New England. It is possible that there was but little use for town houses and city-halls: the "meeting-houses," serving also other than devotional purposes, helped to supply their places.

The earliest of these "meeting-houses" were plain and bare to the point of rudeness. Puritan sentiment did not countenance display or even limited decoration, and discarded the very word "church," because associated with so much outward show.

The usual type, according to Dr. Eggleston, was square in plan. On the exterior were two stories of windows. The steep roof, sloping from the four sides, was surmounted by a belfry with a slender spire, the bell-rope dangling in the middle of the assembly-room. Such was the famous "Old Ship" at Hingham, Mass.¹ This type was much more suited for a school-house than for a place of worship, though not *per se* devoid of artistic possibilities.

Some were of still ruder forms, often mere barns. Occasionally a small hexagonal plan was adopted (Fig. 33). One would be glad to find in poverty and in the date of their erection an excuse for such inappropriate forms and crude ideas—but many contemporary residences still exist to testify to much taste combined with great simplicity. Moreover, small and artistic churches are found farther south. Poverty is no excuse for poor design.

An old church at Narragansett, R. I., is slightly better. In it the lower, and taller, story of windows has round heads, and the doorway, too, is something more than a mere opening with a hinged flap.

It was impossible for the ultra Puritan asceticism to con-



Fig. 34. Park St. Steeple, Boston, Mass.

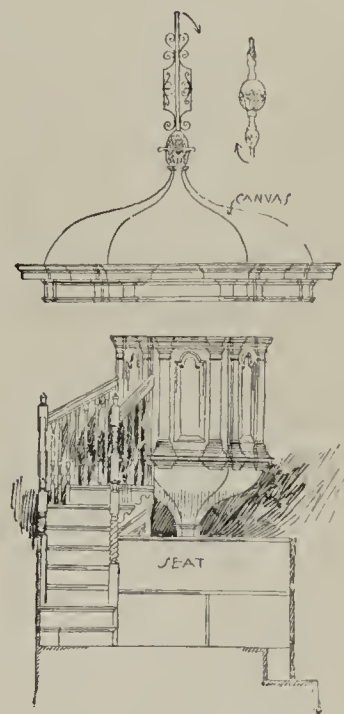


Fig. 35. Pulpit of King's Chapel, Boston, Mass.

tinue indefinitely. A reaction must set in, and man's inborn love for beauty must find some expression. The evil seed, however, had been sown, and there are those who attribute

¹A CHRONOLOGICAL TABLE OF SOME IMPORTANT NEW ENGLAND "COLONIAL" RESIDENCES.

Building.	Date.	Location.	Authority.	Roof.
Cradock House.....	.....1634	Medford, Mass.....	Drake.....	Gambrel.
Standish ".....	.....1636	Duxbury, ".....	Century....	"
Bull ".....	.....1639	Newport, R. I.....	Am. Arch..	"
Minot Homestead....	.....1640	Dorchester, Mass....	Drake.....	Gable..
The Red Horse Inn..	.....1680	Sudbury, ".....	".....	Gambrel.
Old Indian House....	.....1680	Deerfield, ".....	".....	Gable..
Grant ".....	about 1770	Newport, R. I.....	Am. Arch..	Gambrel.
Warner ".....	.....1723	Portsmouth, N. H....	Photo....	"
Pepperell ".....	.....1725	Kittery, Me.....	Drake.....	"
Thompson ".....	.....1730	Woburn, Mass....	Am. Arch..	"
Walker ".....	.....1734	Concord, ".....	".....	"
Hancock ".....	.....1737	Boston, ".....	Drake.....	"
Hobgoblin Hall.....	.....1740	Medford, ".....	".....	"
Dalton House.....	.....1740	Dorchester, ".....	".....	Mansard.
Everett ".....	.....1740	Newburyport, ".....	Photo....	Gambrel.
Putnam ".....	.....1744	Danvers, ".....	Drake.....	"
Adams ".....	.....1750	Quincy, ".....	".....	"
Wells Place.....	.....1752	Weathersfield, Conn..	Am. Arch..	"
Hooper House.....	.....1754	Danvers, Mass.....	Drake.....	"
Vassall ".....	.....1759	Cambridge, ".....	Photo....	Mansard.
Derby ".....	.....1760	Salem, ".....	".....	Gambrel.
Bannister ".....	between	Newport, R. I.....	Am. Arch..	"
Vernon ".....	1750	".....	".....	Mansard.
Gibbs ".....	and	".....	".....	"
Hazard ".....	1776	".....	".....	Flat....
Quincy ".....	.....1770	Quincy, Mass.....	Drake.....	"
Pierce ".....	.....1780	Salem, ".....	Photo....	"
" Elmwood ".....	about 1780	Cambridge, ".....	".....	"
Rabson House.....	.....1781	Newburyport, ".....	".....	"
Langdon ".....	.....1784	Portsmouth, N. H....	".....	Mansard.
Hall ".....	.....1785	Medford, Mass.....	".....	Gambrel.
Hall ".....	.....1789	".....	".....	Mansard.
Taylor ".....	.....1790	Weymouth, ".....	".....	Flat....
Arnold ".....	.....1790	Boston, ".....	".....	Mansard.
Hurd ".....	.....1795	Charlestown, ".....	".....	Flat....
Appleton ".....	about 1800	Boston, ".....	".....	"
Carrington ".....	.....1800	Providence, R. I.....	".....	"
Baldwin ".....	.....1800	Salem, Mass.....	".....	"
Hodge ".....	.....1800	".....	".....	"
Otis ".....	.....1800	Boston, ".....	".....	"

¹ Part IV, Plate 17.

the decadence of the church in New England, partially at least, to this long refusal to satisfy æsthetic requirements.

Christ Church at Shrewsbury, N. J., an improvement upon the Narraganset church, is doubly interesting. It is a church



Fig. 36. First Unitarian Church, Eliot Sq., Roxbury, Boston, Mass. Built in 1784.

unmistakably, and of a type which has later been copied in hundreds of our Western towns—an oblong plan with four to six round-headed windows on each side, a pediment with a bull's-eye window at each end, and a belfry bursting through the roof in front. The two front doorways, where one would be sufficient, have an interest, recalling, as they do, the social custom of seating the men and women on different sides of the church, with a barrier throughout the length to separate the young folks. This church is frame and shingled; many like it are clapboarded. The details are Classic, rather freely treated. This kind of a church is at most suited for the country or for a village. In a growing town it is soon brushed aside and replaced by another.

These superseding churches form a class by themselves. More citified and substantial, they are usually of brick or of stone. Their design is so directly

based upon the Wren churches of London as to deceive any except close scrutiny. The towers are, perhaps, more tapering and graceful, and the churches throughout seem to be better built. These towers—in composition Gothic, in details Renaissance—are the prominent features. The scheme is simple: a square base, several contracting, usually octagonal, stories, and a steep crowning spire. These tower stories are treated with the orders, cornices, pediments, balustrades and large scrolls, used with much variety, though often rather awkwardly, for few elements could be less tractable in spire composition. Such towers are found all the way from New England to the Carolinas. The Park Street Church, Boston, steeple, Peter Banner, architect, is one of the finest of this class (Fig. 34).

The Old South Church,¹ too, at Boston, is a well-known structure. In this the square part of the tower rises high above the main roof-ridge. The transition to the one-story octagon is concealed by a balustrade. The slender, soaring spire is fine indeed, with its four lofty dormers at the base.

The interiors, too, follow English models. Thus St. James's Church, Piccadilly, has in Christ Church, Boston, an echo of that peculiar ceiling treatment in which the barrel-vault of the main aisle is intersected by small transverse vaults over the bays of the side aisles. The heaviness of this arrangement is skilfully avoided in St. Martin-in-the-Fields, by making the cross-vaults intersect longitudinal vaults over all three aisles. This is echoed in King's Chapel,² Boston, the cradle of Unitarianism in the United States. The Chapel is even an im-

provement, for here the coupled columns justify the block of entablature over them in a manner single columns cannot do. This interior, in almost pure white, is said to be one of the finest remaining from those days.

Church furniture, especially the pulpits and sounding-boards, show much thought and care. The fine pulpit of King's Chapel (Fig. 35 and Pl. 18, Part I), in use since 1686, is ascended over narrow steps inclosed by a balustrade of hand-carved, spiral spindles. The delicate mouldings of the pulpit and of the sounding-board are broken above and below the pilasters, which are set back a little from the corner, thus giving much light and shade. Trinity Church of Newport, R. I., can also boast of a well-designed and similar pulpit. A crown, the last of royal insignia in the States, is still poised on Trinity's lofty spire.

SECULAR BUILDINGS.

The few remaining secular buildings show simplicity of taste and propriety in design. Three out of the eight buildings above referred to belong to Newport, and their recording is due to the patriotism of George C. Mason, an architect of that city.³

These buildings illustrate two State-houses and a library⁴ at Boston, a library and a town-house at Newport, a town-house at Weatherfield, Conn., a market at Newport, and a custom-house at Salem. If to these we add a synagogue at Newport, my entire list is exhausted. All of these buildings date from 1740 to 1800.

It is difficult to classify so few buildings, and it would be hazardous to generalize, for to do that would be to assume

that these examples are typical, whereas they may be, as is the Old State-house (Fig. 39),⁵ at Boston, quite unique.

We have already seen that the best churches were based upon English models. That many of the civic buildings, also, had English elements may be inferred from the fact that Peter Harrison, the architect of the market at Newport (Fig. 38), and of other buildings there and elsewhere, had been an assistant to the famous Sir John Vanbrugh.

The name of another early Newport architect is also recorded: Richard Munday started in active life as a partner in the building business with Benjamin Wyatt. But Munday was made of ambitious stuff and ere long offered his services as an independent designer.

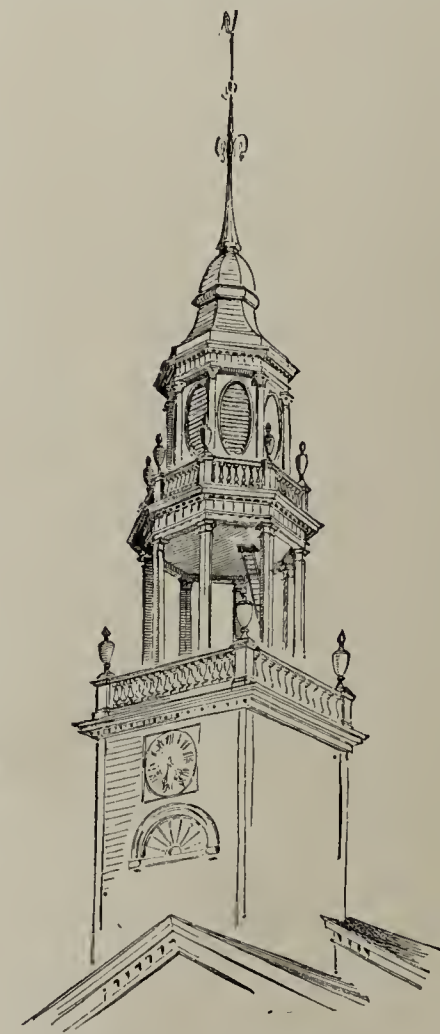


Fig. 37. Spire of Congregational Church, Manchester-by-the-Sea, Mass.

He must have been successful, for in 1738 the Town of Newport saw fit to entrust him with the design and erection of its new town-house (Fig. 40). This building is symmetrical,

³ The omission from this short list of Fanueil Hall [Plates 31-33, Part II] by Peter Smibert and, later, Charles Bulfinch must be quite accidental.—ED.

⁴ The building here mentioned was destroyed many years before this paper was written.—ED.

⁵ Plate 46, Part II.

¹ See illustrations in a later article on the roof of the building.

² Plates 15 to 19, Part I.

well-proportioned and quiet, but it lacks the architectural character of Harrison's somewhat later works. For suggestion, Munday depended upon the type then in vogue for



Fig. 38. Market or City-Hall, Newport, R. I., 1760. Peter Harrison, Architect.

larger residences, previously described. He increased the dimensions, added another window on each side of the door, placed an octagonal cupola on the roof, and gave dignity to the whole by raising it upon a rustic basement five feet high.

The dimensions are forty feet by eighty. Honestly constructed of brick and stone, it bravely promises to weather the seasons for many generations yet to come.

The old Library at Boston (Fig. 22) and the Market at Newport (Fig. 38) are both in the Palladian style, somewhat after the manner of the brothers Adam, England.

Boston is fortunate in still retaining two fine State-houses. The older, more picturesque and interesting (Fig. 39), covering a small plot of ground with streets close upon all sides, shows, strangely enough, decided Dutch influences in its singly-stepped end-gables with *affronté* lion and unicorn, and in its S-shaped exterior wall-anchors. The new State-house, on the other hand, is a model of Classicity. Its prominent features are several flights of broad steps up the hill, a projecting arcade of the first story, with an open colonnade of single and coupled columns above, and a high, domineering gilded dome. The building is only two stories high, on a low basement. It was built in 1795 and was one of the most important undertakings of its time. Charles Bulfinch, its architect, was born in Boston, 1763. He spent some time in Europe after graduating. The successful feature of this



Fig. 39. The Old State-House, Boston, Mass.

design is the colonnade surmounting the arcade, with the unusual disposition of two pairs of columns at each end and four single in between. The dome, too, is fine. But it is hard

not to believe it to be elastic or springy, partaking something of the nature of a balloon.

The Custom-house at Salem (Fig. 41) is very pleasing and appropriate. This building gains additional interest from association with Hawthorne. Here it was that he first conceived the romance of the "*Scarlet Letter*."

The meagreness of this part of the review is all the more deplorable, for public buildings should be, and in most countries are, the outcome of a community's best efforts. But this very poverty of structure illustrates better than anything else could that our Colonial architecture was mainly a domestic architecture.

THE MIDDLE PROVINCES: DOMESTIC ARCHITECTURE.

When Nieuw Amsterdam became New York, only about sixty years after its founding, the Dutch had already impressed many of their characteristics upon its architecture. Of these, some were soon outgrown, others persisted for a long time. It is quite natural that English elements at last prevailed. But there is, after all, only a slight resemblance between the architecture of New England and that of the Middle States. In some localities English influence hardly has been felt at all.

In New York City but little of the old work remains. One might expect that this city, with its 24,000 inhabitants in 1776, would have left us important structures. But fires and progress have made great havoc, or, as Richard Grant White cleverly phrases it: "Old New York has been swept out of existence by the great tidal wave of its own material prosperity." But what remains is always interesting and valuable, often priceless.

The entire field is the one least investigated by writers upon architecture. An attempt to classify the few examples of which data are obtainable might prove futile. It is, however, certainly interesting to note peculiarities and points of similarity or dissimilarity between the Colonial work of this and of other sections.

New York was not only the most tolerant of all the colonies



Fig. 40. Town-House, lately State-House, Newport, R. I., 1743. Richard Munday, Architect.



Fig. 41. The Custom House, Salem, Mass.

towards religious beliefs, but it was also the most eclectic and cosmopolitan in all matters, including building. Even before the peaceful English occupation eighteen languages were

spoken in the city of New York, then having only 1,500 inhabitants. This little Babel welcomed every style of architecture and every kind of building-material. In New England we found wood to be a characteristic. In the Southern Colonies frame structures were, as we shall see, extremely rare. But in the Middle Colonies, as was eminently proper, wood and stone,



Fig. 42. Dutch Manor, Long Island, N. Y.

brick and stucco were employed. The roofs were covered with every available material — slate, shingles or tile, tin, lead or copper.

It has been pointed out how despised the log-cabin was in New England. It was, if possible, still less thought of in this section. No Dutchman is known ever to have erected one for his dwelling. If he ever was forced to such a dire necessity, he must have succeeded, sooner than did his northern fellow colonist, in replacing it with something more acceptable.

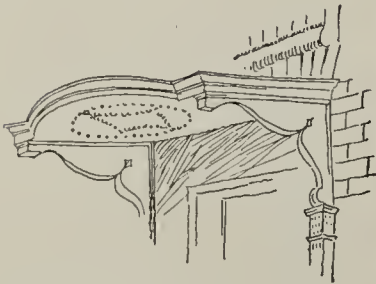


Fig. 43. Door-hood of the Van Rensselaer House, Greenbush, N. Y.



Fig. 44. The Elsie Gerretsen House, Flatbush Avenue, near Fenimore Street, Brooklyn, N. Y. Built about 1781.

Nor did the typical New England cottage, with its long sweep of roof, find much favor. Some do occur, but the Dutchman preferred to have a long slope to the front as well as to the rear (Figs. 42, 45 and the Verplanck house on p. 25).

Splendid Classical fronts, such as that of Longfellow's home,



Fig. 45. Old Homestead of the Lefferts Family, 563 Flatbush Ave., Brooklyn, N. Y.

are rare indeed. The few that belong to this type generally lack any attempt at strict correctness in detail and monumentality in treatment.

¹ THE LEFFERTS HOMESTEAD, FLATBUSH AVENUE, BROOKLYN, N. Y. — The present owner of this house, Mr. John Lefferts, Jr., writes: "The old house on Flatbush Avenue in this city has been in the occupancy of the Lefferts family for many years. We have no definite data of the age of this house. It has always been owned and occupied by a member of the Lefferts family, and handed down from one generation to another. My father, the late Mr. John Lefferts of Flatbush, always supposed that the house was built about 1750; at any rate, it stood there for several years previous to the Revolutionary War, for during and before the Battle of Long Island it was occupied by a Lefferts. About forty years ago, my father built an addition in the rear of this house, of a type of architecture entirely foreign to the old structure. He has often told me

Much, too, is lost by the absence of roof-balustrades. For, though these are certainly without any practical value on a

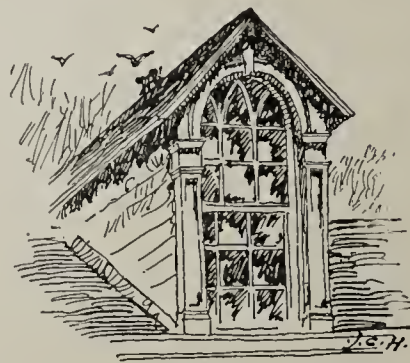


Fig. 46. Typical New York Dormer.

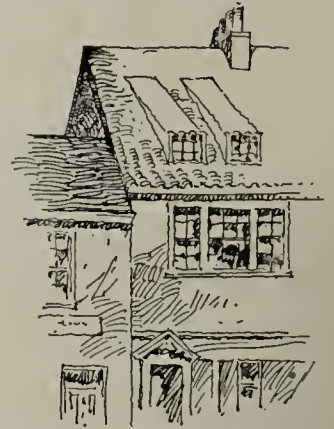


Fig. 47. Dormers at Newcastle, Eng.

pitched roof, they seem almost indispensable for a good finish, at least for large houses. But there were few lofty houses. The phlegmatic Hollander looked upon long flights of stairs as a nuisance. His ceiling was high enough if it was eight or nine feet above the floor. There seemed to him to be no use for a second story, when an attic might do. His house tended rather to horizontal dimensions.



Fig. 48. From the House of New York's Third Mayor.

Very few absolutely new features are encountered. The stepped gable, which occurred only sporadically in New England, was here found at every turn, from the Hudson to the Susquehanna. Very old prints show rows of these gables facing the streets. By degrees they disappear, and even as early as the Revolution they were not very common.

The gambrel roof, which was not used very often, was much modified. Sometimes it included two stories of windows, as in Figure 42. The

upper slope was reduced in size, so as to become, in many cases, quite insignificant. The long, lower slope was, as in very early New England examples, gracefully curved, so as to soften its angularity



Fig. 49. Old Doorway, 116th Street, New York City.

he regretted this, for it spoils, to some extent, the beauty of the old house when looking at it from its side. It was done, however, when there was not much attention paid to architectural effect in this part of the country. I am not an architect and cannot describe in detail some of the beautiful things about the old house, but would call special attention to the front doorway,* which is unique as a Colonial type and especially attractive in its moulding and carving. The house originally had a Dutch divided door, with the customary brass knocker, but that was unfortunately removed for the present one. This is the only deviation in the house proper from its truly Dutch type."

* See Plate 4, Part IV.

and hardnefs (Figs. 42 and 45). Many of the ordinary gabled roofs, also, had a neat curve at the bottom of the slope, just at



Fig. 50. The Van Rensselaer Manor House, Greenbush, N. Y.

the overhang of the eaves. This overhang, too, is worthy of special notice. Farther north it occurred at every story-level, and gradually disappeared in later houses. But the Dutch retained it, though using it only at the eaves. Sometimes it was made so great as to become a stoop or porch, requiring supporting columns.¹ Hackensack, especially, has many such overhanging eaves.

The details, as before stated, are not very Classic, although generally derived from some Classic source. Many vagaries and oddities occur. It would be difficult to find a precedent for the hood over the rear door of the "ancient" Van Rensselaer manor, at Greenbush, N. Y. (Fig. 43), or for the interior door-trim of a New York house (Fig. 48). Both are charming in their originality and independence.

Typical New York dormers (Fig. 46) are based, as the Connecticut porches previously described, upon Michael Angelo's window treatment. They continued to be built for a long time, and may still be found on many old houses of that city and its neighborhood. Another distinct type of dormer



Fig. 52. Van Rensselaer Manor, 1790, Albany, N. Y.

is given in Figure 68. The accompanying sketch (Fig. 47) shows an English precedent from Newcastle.

¹See also the account of the Verplanck House at Fishkill on Hudson, later on.

Still another peculiarity was what might be termed "window tracery." In the large cities of Boston, New York and Philadelphia there was evolved a style of light cast-iron bar-tracery,² of various combinations of circles, segments and



Fig. 53. Van Rensselaer Mansion, Albany, N. Y. Wings by R. Upjohn, 1840.

straight lines, with a bit of foliage at some of the interfections (Fig. 49). This was much used for the side lights and for the transoms of doorways, and is still the most striking feature of



Fig. 51. The Morris House, 161st Street and 10th Avenue, New York City. Built in 1762.

old city houses. It is often very delicate, pleasing, and richly varied in design. Sometimes this tracery served to hold the glass, but quite often it was independent of it. Its use continued far down into the Greek revival.

That, in spite of all Dutch influence, English, or rather New England, influences are quite observable, could not be better illustrated than by three Van Rensselaer manor-houses.



Fig. 54. Marble Mantel: Van Rensselaer Mansion, Albany, N. Y., date 1765.

bush, N. Y. (Fig. 50), is very quaint and picturesque — Dutch throughout. The hood in Figure 43 belongs to this house. Classic influence is very slight.

²Plates 39-41, Part II and Plate 7, Part III.

But the fine old manor at Albany (Fig. 50), built in 1765, shows Classicism in the ascendency. The roof is a peculiar compromise between the gambrel and the mansard, for what

under the porch, is carried on cantilevers and extends only half as far as does the main porch.

The home of Alexander Hamilton, on the Hamilton Grange, with the thirteen historic elms near by, is also inter-

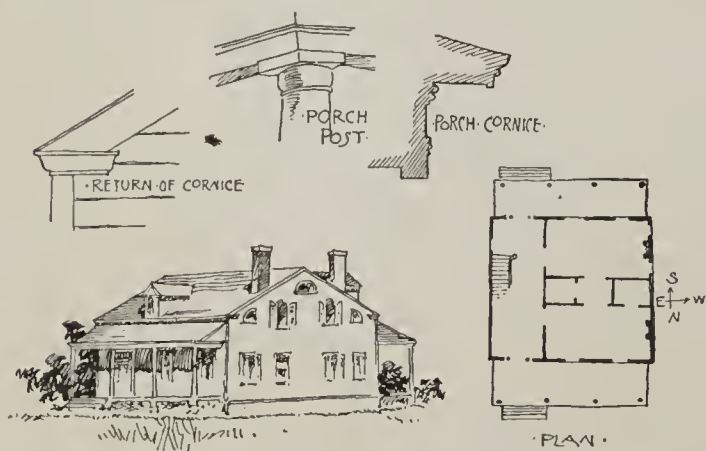


Fig. 55. Old Dutch Cottage, 116th Street, New York City.



Fig. 57. Colonial House, Germantown, Pa.

should be the upper slope of the gambrel has become a flat deck, but without producing a mansard, for the end-walls are carried up to the full height of the roof. The structure is now being torn down and rebuilt for a college fraternity at Williamstown, Mass. The old Dutch scenic wall-paper, which ornamented the hall, has been carefully removed for future use.

In the third manor (Fig. 52), also at Albany, Classic conquest is complete, with strongly marked horizontal lines, a flat roof with a balustrade, an engaged Doric portico, and a Palladian window. This building and the preceding are placed up on high basements, a thing which was rarely done in New England.

Several old mansions are still standing in New York and in its immediate vicinity. Many of these depend for historic interest upon association with Washington. Among them is

esting. Its Doric cornice has small inoffensive triglyphs. A balustrade surrounds the flat roof. Two porches only remain of the three which once almost enclosed it upon three sides. No engaged two-story columns or pilasters occur, in fact such features are rare throughout the Middle States, and entirely lacking in the Southern.

Figure 55 represents a little Dutch cottage on 116th Street near 7th Avenue, New York. It is now almost overgrown with additions and out-buildings—the result of making a “road-house” of it. At present it is used once more as a dwelling. Another and quite similar cottage is illustrated in Figure 42.

Yonkers's City-hall² might well be called “ancient,” as antiquity goes in America. It was built in 1682 by Frederick Philipse for his manor. In 1745 it was considerably enlarged. In 1779, its Tory owner having fled, it was confis-

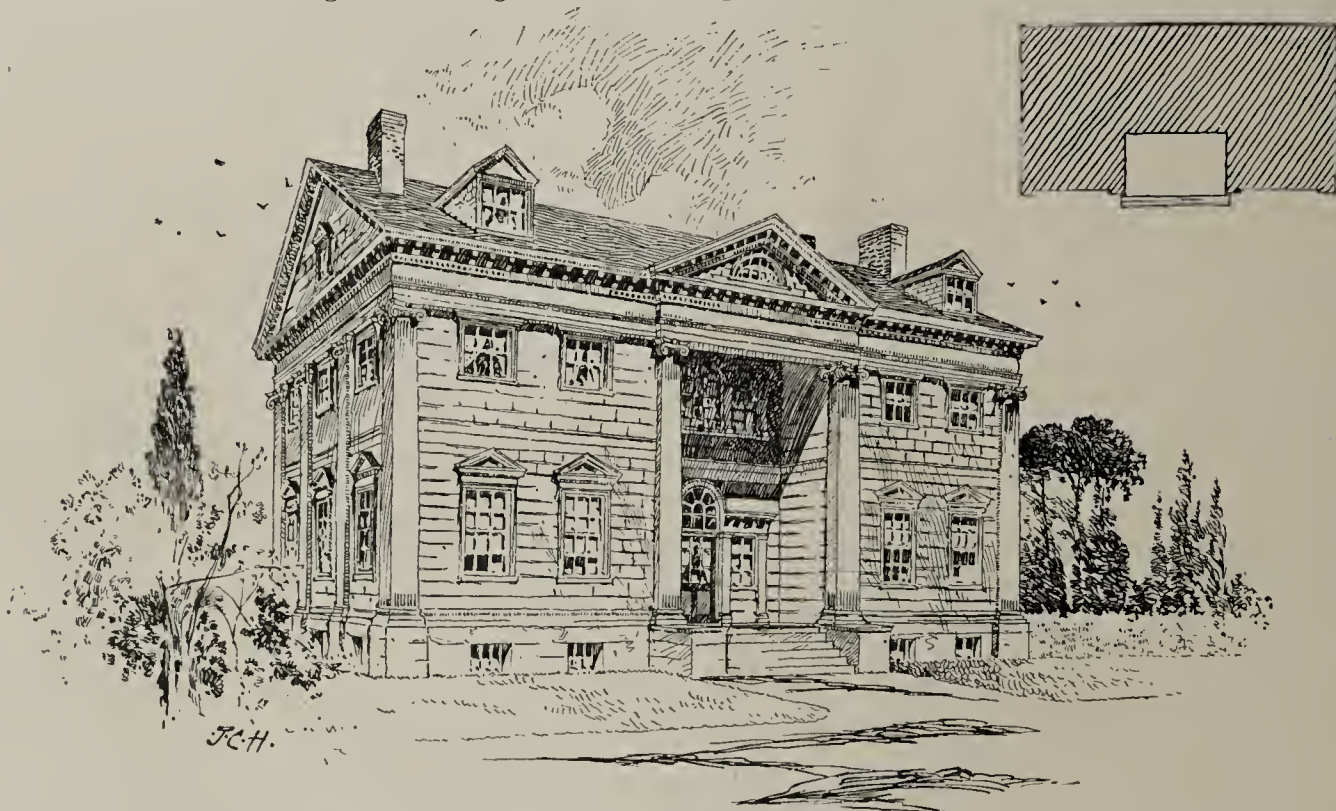


Fig. 56. The Apthorpe House, 90th Street and 10th Avenue, New York, N. Y.

the fine old Jumel mansion¹ at 165th Street and 9th Avenue, built about 1760 (Fig. 55). It has a front porch with very slender two-story columns. The second-story balcony,

cated and fold, only to be rebought in 1868, since which time it has been in use for civic purposes. The structure is rather peculiar, and not very remarkable for beauty. It is long and narrow, two stories high, with a hipped roof relieved by dormers, and crowned by a balustrade running all around the flat deck on top. Upon the long front are two entrances, making it look much as though two houses had grown together.

The Apthorpe House (Fig. 56), which until quite recently

¹THE MORRIS MANSION, OR JUMEL HOUSE. — “This building is all the more interesting because it is itself an historical building in the sense that Mount Vernon is historical. It was built about 1758 by Roger Morris, who, formerly a British officer, naturally was a Tory during the Revolution, and because of this, as naturally, had his property, this house amongst it, confiscated. Washington quartered here during the operations about New York. Later the house became the property of the Mme. Jumel who married for her third husband Aaron Burr when in his seventy eighth year, and from whom she later attempted to get a divorce.

²Plates 24-29, Part II.

existed on the corner of 9th Avenue and 9th Street, was somewhat peculiar in plan. The plan and elevation were quite similar to that of the home of Washington's mother. Each had a deep two-story recess in the middle. On the front were four two-story pilasters.

The early settlers of Pennsylvania were remarkable in many ways. William Penn prepared upon his immense land-grant a refuge for all religious sects. Among these were Quakers, Moravians, Mennonites, Dunkards and Solitary Brethren. In view of such an assemblage of world-eschewing zealots, it is not surprising that Philadelphia is, to-day, the embodiment of Philistinism.

Many large and often imposing buildings remain, especially in Philadelphia and in Germantown. One of the best of these, a stucco brick structure, somewhat remodelled in later times, is given in Figure 57. Stucco seems to have been largely employed—perhaps owing to German influence—often with brick quoins and other brick trimmings. Stone was, however, the chief building-material.

The details generally are hard and crude, and often inappropriate. The home of the Colonial botanist, John Bartram, at Philadelphia, built in 1731, has two-story semi-detached columns with huge Ionic scrolls.¹ The German rococo mouldings of the window-frames, too, are out of all scale with the humble dwelling.

In Pennsylvania there were rarely any verandas, porches, or gardens (Fig. 58). The fierce fight with the primeval forests had engendered a hatred of shade-trees: the settlers preferred to let the sun bake their unprotected walls.

The founders of New Sweden in Delaware were too few in numbers to exert any great influence. They, however, introduced an entirely new feature in the construction of frame-houses. These they enclosed with upright split

palifades, a common mode of building in their native country.

Exceptions are often as interesting as characteristics. If anything can be said to be unique, it surely must be a Protestant convent.

Such an one was established by the so-called Solitary Brethren (and Sisters), in 1725, at Ephrata, near Lancaster, Pa. This establishment at first grew rapidly in numbers and erected several substantial buildings, some of which are still standing (Fig. 60). These are huge, simple structures, two stories high, with the usual large, steep, German gable. The very small doors and windows, irregularly spaced, produce a

gloomy look. The sect, which long ago died out, has been superseded by Seventh-Day Baptists.

INTERIORS.

Hardly anything can be said of the interiors, so few are illustrated. Scenic wall-paper was used somewhat, though only in the best houses. Large wall-panelling of wood was much employed even in ordinary houses. The staircase halls were mostly simple affairs, as in the plan in Figure 55. The hall of the second Van Rensselaer manor was exceptionally large, 23' x 46', and the stairs were in a separate enclosure off this hall. Some

few staircase halls were very elaborate, as in the Wadsworth House at Genesee, N. Y., which very much resembled the best work of New England.

In few features was there more uniformity than in the mantels. Many of these from far distant colonies are strikingly similar. It can be said of the greater number of Colonial mantels that they are very pleasing and appropriate in design, and most carefully

wrought out in detail. Perhaps they departed more from Classic motives and were less delicate in the Middle Colonies than in the other sections. It was quite characteristic of all the mantels to interrupt the frieze below the shelf with an

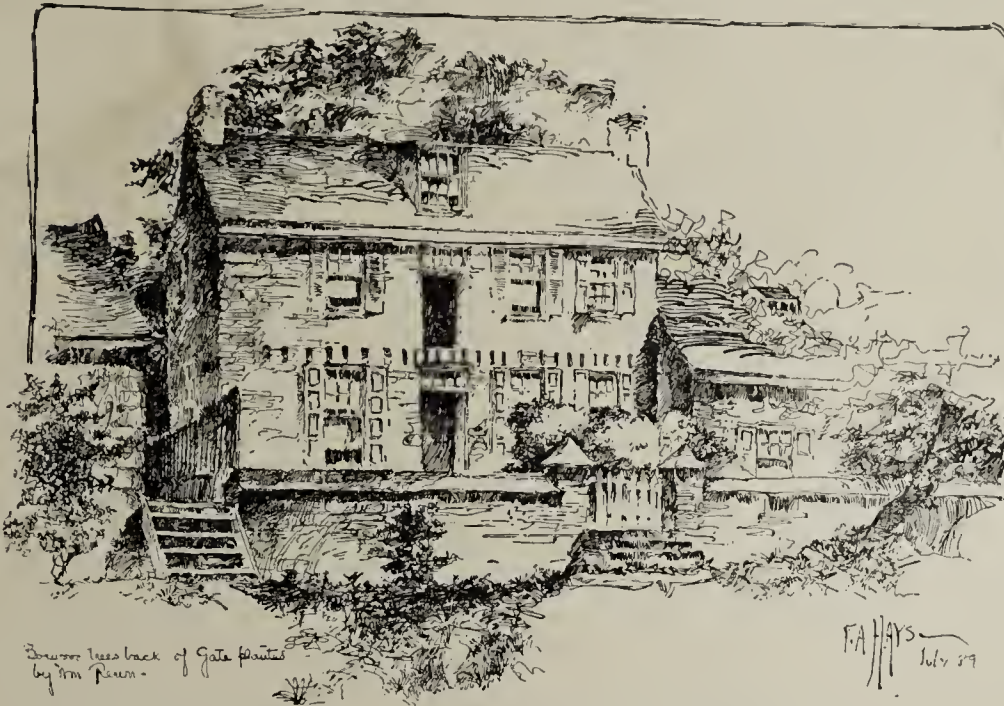


Fig. 58. Livezey's House, Allen's Lane and Wissahickon Creek, Phila. Built 1652 and supposed to be the oldest house in State.

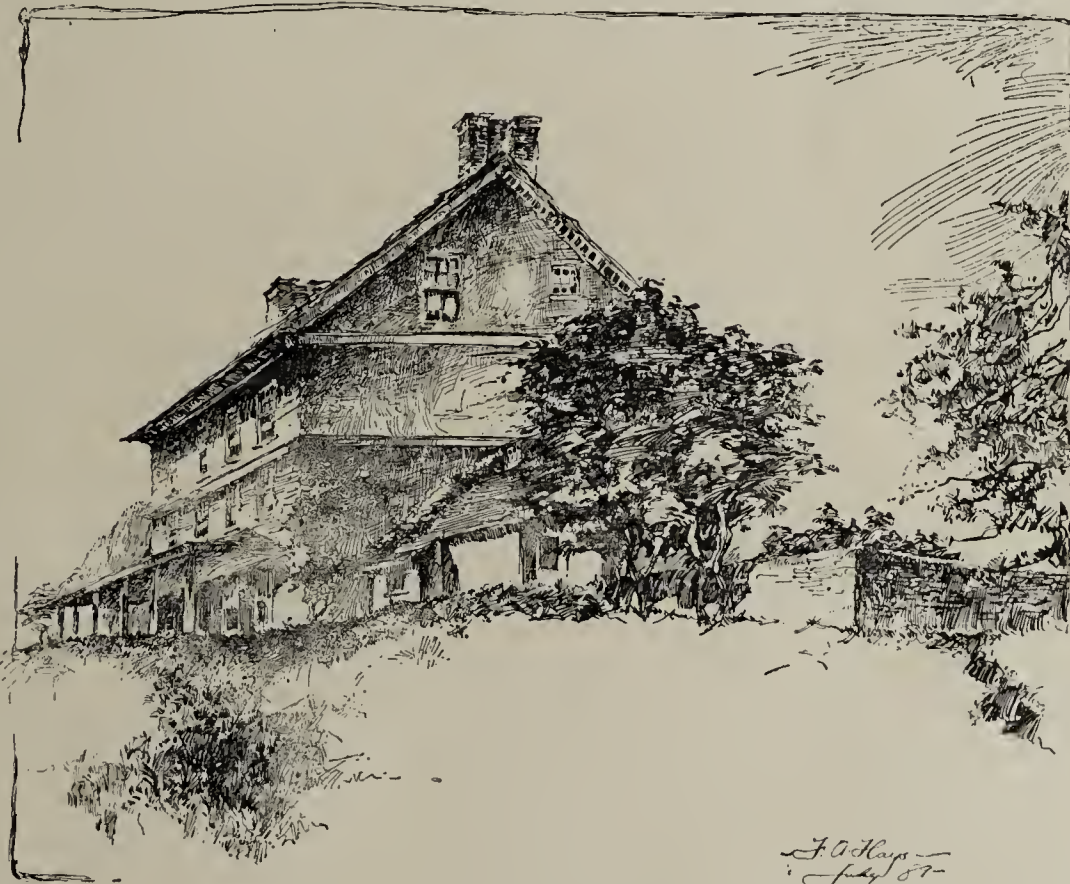


Fig. 59. "The Monastery," Carpenter's Lane and Wissahickon Creek, Phila.

¹ Plate 9, Part IV.

ornamental panel. A similar device was sometimes referred to in the entablature over the door (Fig. 61).¹

THE MIDDLE PROVINCES: PUBLIC ARCHITECTURE.

Several notable public buildings, both ecclesiastical and secular, have been preserved. In most of these, English influence is predominant. Traces of Dutch elements, quite marked in the domestic architecture,^{2,3} are here almost entirely wanting.



Fig. 60. Saal and Saron, Ephrata, Pa.

The first structures were Dutch, e. g. the old Stadt Huys, or first City-hall, of New York, on the river front, which had stepped gables and other Low Country peculiarities.

First in rank among New York churches is Old Trinity. The present building replaced one which was built in 1788 on the spot where its predecessor, a similar structure, was burned in 1776. This had itself replaced one still older, of which no illustrations have been preserved. The church of 1788 was, as might be expected, somewhat Classical. The entrance porch, semicircular in plan, had four pairs of coupled, Corinthian columns, very much elongated. The six windows on

each side were round-arched, but the tower windows, curiously enough, were pointed. There was no effort to make a graceful

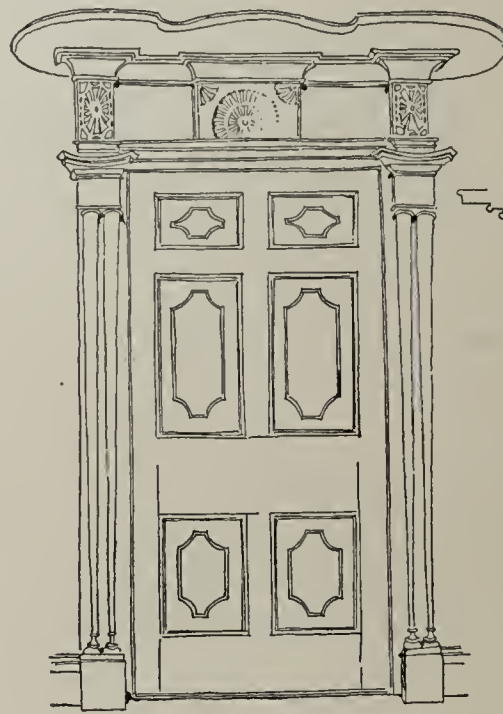


Fig. 61. Doorway at Canandaigua, N. Y.

transition to the octagonal spire—the awkwardness of which was somewhat concealed by a balustrade, with a square pinnacle at each corner. Four similar pinnacles jutted out of the main roof, one at each corner, and eight others continued the lines of the porch columns above the porch cornice. All this gave the church a somewhat Gothic look at a hasty glance.

Two of Trinity's older chapels⁴ still exist—both of the Wren type. The one is St. Paul's Chapel,⁵ built in 1764—

¹ERASMUS HALL, FLATBUSH, N. Y.—This building, occupied since October, 1896, by the Brooklyn High School, was erected in 1786 by the leading men of the town, in the main descendants of the early Dutch settlers—though in the list of subscribers' names we find those of John Jay, Hamilton and Aaron Burr—who realized that now that the war was over the all-important thing was to provide for the education of the rising generation. Although the interior was largely remodelled in 1896 the exterior shows the main building as it was originally built, except that the porch was added in 1823, while the wings were built even



Erasmus Hall, Flatbush Ave., Brooklyn, N. Y. 1786.

later. The building has always been used for educational purposes, and must be, to escape the reversion of building and site to the Reformed Dutch Church of Flatbush, which made the original grant to this institution. The mantel [Plate 7 Part IV.] now in the school principal's office is a good type of the Colonial mantel found in houses owned by descendants of the Dutch colonists.

²THE WYCKOFF HOUSE, LONG ISLAND, N. Y.—At Flatlands Neck, Long Island, stands one of the oldest houses in the State of New York. Erected in 1664, it is practically the same now as when built, and seems good for another century of comfortable habitation. The bricks for the chimneys, fireplaces, and side-lining, and the shingles, of best white cedar, for the roofs and siding, were imported from Holland. The shingle siding on the south side of the house has never been changed. As to the roof, the family say it was never touched until five years ago, when a tin roof was put on. In 1819 some repairs were made on the north side in shortening the overhang of the roof, which extended so far out and so low down that a person could safely jump to the ground from it. The north and east sides of the house were then reshingled, and a few rooms were lathed and plastered for the first time. The rooms are low-studded, the oak beams and flooring being the only ceiling. In the dining-room this ceiling was never painted, and from long wear and smoke from log fires and Dutch pipes it long since assumed the color of walnut.

The great fireplaces are suggestive of brass-handled andirons and fenders, with great log fires roaring and crackling, and the family board groaning with a weight of Dutch comfort and hospitality as warm as was ever pictured by the quaint humor of Diedrich Knickerbocker. Many heirlooms of the family date back over 250 years. There are reminders

of the time when pewter mugs for tea drinking, and great pewter plates, measuring eighteen inches across and weighing several pounds, were among the few table dishes in common use. Great numbers of them were melted up and cast into bullets for the army in the time of the Revolution. There are also relics, ploughed up on the farm, of the time when the redcoats and Hessians of George III overran the land. Four rods south of the house some trees indicate the spot where two English spies were hanged before the American army was driven off Long Island.

According to family tradition and other evidence, Pieter Wyckoff, a Holland emigrant, located at Flatlands Neck about 1630. The land he purchased of the Canarsie Indians has been handed down in the family from generation to generation for over 260 years. The house, over 230 years old, was built the year Dutch was peaceably superseded by English rule in exchange for Surinam. The property of fifty-six acres belongs to the estate of the late John Wyckoff, who died four years ago, and is only a part of that owned by his ancestors. The substantial Dutch barn was built in 1809 by Garret P. Wyckoff, who lived to be ninety-five years old and died over twenty-five years ago.—*New York Times*.

³OLDEST HOUSE IN NEW YORK CITY.—Some one recently discovered that the oldest house in New York is to let, and he laments the fact. It stands at 122 William St., between John and Fulton, and it is supposed to have been built in 1692. The old-fashioned Dutch bricks that were imported from Holland especially for its construction are still part of its walls, and they carry their age well. The mortar in which they stand is as firm as the bricks themselves. Vincent S. Cook, who has interested himself in this old house, says that frequent efforts have been made to purchase it, so that it might be torn down, and a more profitable building erected on this site, but they have been unsuccessful.

Abraham de Peyster was Mayor of New York when this house was built, and it is recorded that he took a personal interest in it. Its completion was celebrated with a big jollification, and it was much admired as a pretentious example of Dutch architecture. This house was occupied by several families of distinction and then it became an inn. It was later a rendezvous for the Sons of Liberty, an organization opposed to the military occupation of New York by the British, and for several years it was the scene of fierce strife. Among the distinguished men who were entertained there at various times were Washington, Lafayette, Putnam, Baron Steuben, and Nathan Hale. The yard of this house, although hemmed in by big buildings, looks as it did 150 years ago. It is now like the court-yard of a country tavern, and the house itself suggests a colonial mansion. The doors are low and broad, and the stairways are winding. The windows are almost square. In recent years this house has been used as a restaurant.—*Boston Daily Advertiser*.

⁴Plates 10 and 16, Part IV.

⁵ST. PAUL'S CHAPEL, NEW YORK, N. Y.—On the third of November, 1763, the vestry of Trinity Church adopted an order providing for the erection of a second chapel for the parish, having already St. George's, and choosing for the site a wheat field at the corner of Broadway and Partition Street, now known as Fulton Street. The order was given in November; during the winter materials were collected, and in the spring of 1764 work was begun, the corner-stone being laid Monday, May 14, 1764. In the autumn of 1766 it was so far completed as to be ready for public use, three years, less four days, having passed since the giving of the order to build. On October 30, 1766, the chapel was thrown open for public service. Dr. Barclay and his successor, Rev. Dr. Auchmuty, were the promoters of the building of the chapel. In the turbulent years of 1775 and 1776 New York was practically in the hands of the Revolutionists and service in all the English churches was discontinued. St.

1766. The other is St. John's,¹ half a mile to the northwest, built in 1803-1807. The tower of this latter chapel, once gracing a fashionable neighborhood, now frowns down upon Commodore Vanderbilt's freight depot. Perhaps the very squalor and poverty which have overtaken it have been the means of its preservation. The chancel and choir are very effective, each being distinctly marked by the architecture. These two towers are quite similar, both being graceful and slender compositions. St. Paul's² is, perhaps, the more pleasing of the two, being more tapering. The churches differ remarkably in their entrance porches: the little two-columned entrance to St. Paul's is just as insignificant as the huge portico of St. John's is colossal and overpowering. John McComb, to whom is ascribed the New York City-hall, is also given as the architect of St. John's Chapel.

The "Brick Church" on 5th Avenue and 37th Street (an enlarged copy³ of a down-town church, erected in 1767 and



Fig. 62. Methodist Episcopal Church, Waterloo, N. Y.

long since destroyed), belongs also to the Wren type of churches.

In Philadelphia several remarkable old churches are still to be found. The oldest and largest of these is Christ Church,⁴ begun in 1727. It has a large, not ungraceful tower, somewhat of the Wren type, treated, however, without orders. There is no apse — the vista of the interior is closed with a large Palladian window.

This church was designed by Dr. John Kearsley, an

Paul's remained closed for several months until the British took possession of New York, and having escaped destruction in a fire that consumed the greater part of New York, September 22, the church was again open for service and for some years held first place among the city churches, being used as a city church and attended by Washington.

The architect was a Scotchman named McBean, at that time a resident of New Brunswick, N. J. It is supposed that McBean was a pupil or contemporary of Gibbs's of London, there being a strong resemblance between the interior of McBean's church and that of St. Martin-in-the-Fields by Gibbs.

In 1787 an altar-piece designed by Colonel L'Enfant was put in, and on March 24, 1794, the steeple, designed by Lawrence, was begun. From then on, clock, bell, stoves, chandeliers and other details were added, until the building of the churchyard wall, May 10, 1809, completed St. Paul's Chapel. — ED.

¹ Plate 16, Part IV.

² Plate 3, Part IV.

³ The present building was erected in 1858. — ED.

⁴ Plates 42-45, Part II and Plate 31, Part IV.

amateur architect, and, indeed, he succeeded well. The great fault, however, of this design, as of all Colonial work, is the lack of depth of reveal. No amount of disposition or ornament can satisfy if the whole has an appearance of being

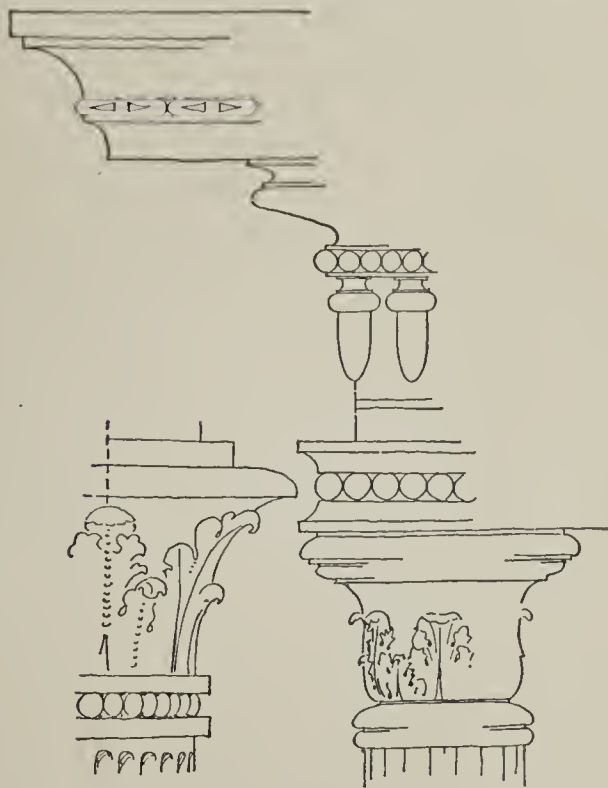


Fig. 63. Details from Hamilton Mansion, Woodlands, near Philadelphia.

stamped out of sheet metal. It seems strange that the principles of clapboard construction should so thoroughly impress its mark on masonry building. The interior is composed of Doric columns bearing a block of entablature, from which spread the arches.

St. Peter's Church,⁵ 1738, also in Philadelphia, has a similar apsidal treatment. Its tower is one of the few not of the Wren type.

Add the Zion Church, and we have three churches of this city with Palladian windows in the gable end.

Hackensack, N. J., has a long, low and pleasingly quaint Dutch church, very different from the above. It is a Gothic structure of brownstone, with brick trimmings around the openings, dating from 1696. The pointed windows are probably due rather to a lingering reminiscence of Gothic



Fig. 64. Old Stone [Swedish] Church, 1735, Wilmington, Del.

than to a conscious revival. There are no buttresses or other Gothic features.

In Wilmington, Del., there is a small old church, much praised by Mr. White (Fig. 64). He finds the generous side porch particularly charming. Its pleasing lines are no doubt somewhat due to the softening effects of time. This church

⁵ This edifice will be illustrated in a future Part. — ED.

was erected by the Swedes in 1735. The still older so-called "Old Swedes Church"¹ in Philadelphia, built in 1700, is very similar, and there are others.²

Two civic buildings of New York City deserve special mention. They are the little Sub-Treasury Building on Wall Street and its near and important relative, the City-hall.³ The latter is too well known to require many words (Plan,

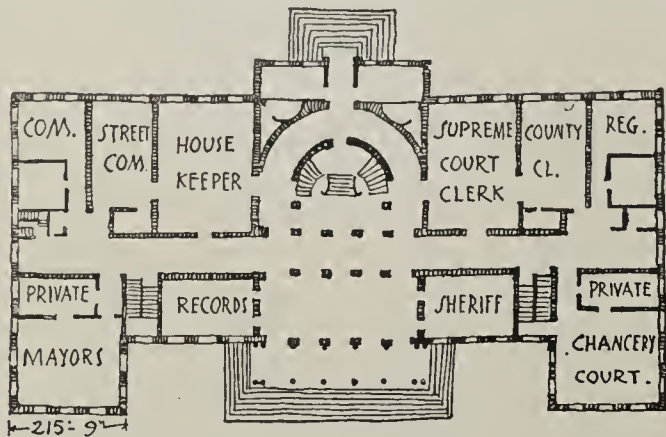


Fig. 65. New York City-Hall, 1803, J. McComb, Architect.

Fig. 65). Its architect is said to have been John McComb (1763-1853) born in New York. He was an ardent admirer of Sir Wm. Chambers's, but was also influenced by the brothers Adam. But some wish to credit this building to a certain Mangin, an itinerant French draughtsman employed by McComb. The work of construction lasted from 1803 to 1812. The entire cost was not fully half a million dollars. It is built of marble on three sides, and is, in execution, an advance over earlier buildings in mechanical perfection as well as in monumental design. But even this structure partakes of the Colonial card-board appearance. This building is undoubtedly the second best, largest and the last important production of the period under consideration. It is a pity that its style was to be swamped by the Greek revival at a time when it seemed still to possess vitality. Its predecessor on Wall Street was a comparatively mean affair with the inevitable cupola straddling the roof-ridge.

The State-house, or the so-called Independence Hall,⁴ at Philadelphia, built in 1735, is, perhaps, from a sentimental point-of-view, the most important building that we possess from Colonial times (Fig. 66). It has lately been restored to its condition in 1776 and presents strong southern affini-

ties, in having a wing on each side, like Figure 69, connected with a lower portion, as well as in its general long low lines. The details of the interior⁵ are quite good and Classical; marred, however, by some bizarre attempts at innovation. Its architect was James (?) Hamilton, also an amateur architect, whose professional training was that of a lawyer.

To the category of public structures must, also, be added King's College Building, New York, Trinity's foster-child. In

1756, the trustees erected this "lime-house," 30' x 180', on the Trinity land-grant, bounded by Church, Murray and Barclay Streets and by the river, a site described as being "in the sub-



Fig. 66. State-house or Independence Hall, 1735, Philadelphia, Pa. Andrew [or James] Hamilton, Architect.

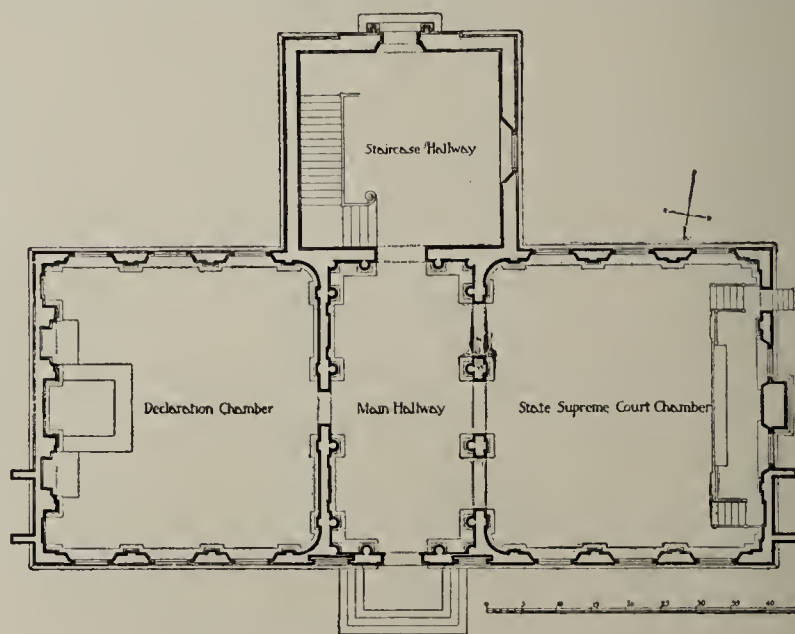


Fig. 67. Independence Hall, Philadelphia, Pa.

urbs." The design was quite severe, even factory-like, three stories high on a low basement. Four flight projections with

¹ This edifice will be illustrated in a future Part. — EDS.

² LONGSWAMP'S OLD CHURCH. — The Longswamp Reformed Church congregation, near Mertztown, Penn., of which the Rev. Nevin W. Helfrich, of Allentown, is pastor, celebrated its sesqui-centennial on New Year's Day, 1899, with a special sermon by the pastor.

As early as 1734 and 1735 settlers came from Oley into what is now Longswamp township and took up land in the section around the church. The valley was known among the Indians as Kittatinny Valley. In 1748 Samuel Burge and Joseph Biery were selected a committee to provide for the erection of a small log church.

In 1790 it was decided to begin the erection of the new church, and then dissensions arose. The members divided into different factions, each faction desiring the church built where its members thought best. Pastor Hertzell was a diplomat, and suggested that the old German way of voting be used: each man to throw his hat where he desired the church built, and wherever the most hats fell there it was to be built. This was accepted, and on a certain day all the members gathered and the great hat-throwing contest began. Hats fell in every direction. All the hats were counted, and it was found that the western corner had the most hats gathered on it, and there the church was erected in perfect amity. The corner-stone was laid in 1791. The Helfrichs have been pastors of this church for upward of 100 years. — *Philadelphia Times*.

³ Plates 30, and 34-37, Part II.

⁴ INDEPENDENCE HALL. — This hall was begun in 1729 and finished in 1734. There is some doubt as to the architect. Watson's *Annals of Philadelphia* (1844) holds that the hall was built by Dr. Kearsley, while in Westcott's *Mansions of Philadelphia* (1877) we find that the building committee was composed of Dr. Kearsley, Lawrence and Andrew Hamilton, then speaker of the Provincial Assembly. The latter's plan was finally adopted. The physician had dabbled in architecture before and is properly accredited with the designing of Christ Church, but it is not known that the lawyer, Andrew Hamilton, had before interested himself in such matters. Hamilton, supposed to be an illegitimate son of Gov. Andrew Hamilton of New Jersey, was a very highly educated man,

having finished his legal education at Gray's Inn, London. He was a protégé of William Penn's and later held several public offices, being Attorney-General of the Province for nine years and, later, seven times elected Speaker of the Assembly. He died August 4, 1741. Montgomery Schuyler, however, in an article in the *Architectural Record* (January-March, 1895), ascribes the authorship to Andrew's son James, also a lawyer and an amateur, but we feel that as between a son of twenty-one years of age and a father of fifty-five the character of the design itself is testimony in favor of the authorship belonging properly to Andrew.

Although the hall was finished in 1734, it was not until 1750 that the stair tower with its wooden steeple was ordered to be built. The lesser age of the tower may be verified by investigation of the brick courses of the tower and main structure, which do not align, and of the open joint between the tower and building.

Independence Hall as we see it to-day, restored in 1898 under the supervision of T. Mellon Rogers, architect, is 107 feet long, 45 feet deep, 50 feet high, and from the ground to the top of the steeple is 160 feet. The restoration is so complete and successful that the building as it now stands is essentially the hall of 1776.

The East Room on the ground-floor was occupied by the Provincial Assembly and the Second Continental Congress, and later by the Federal Convention of 1787. The West Room, ground-floor, was used through the Revolution by the Supreme Court of the Provinces.

The modern arch and Corinthian columns of the main entrance have been replaced by plain, heavy oak doors, with a flat arch and fan-light above. On the ground-floor much of the original construction remained, making the task of restoration comparatively easy. Here, too, were found in the walls the original soot-blackened fireplaces. The restored second-floor is divided into three rooms, a long hall with a frontage of 100 feet on Chestnut Street, and two small rooms. The entrance-arch to this hall is finely executed and Greek in character, as are the cornices and mouldings of all three rooms. In the upper story, as in the lower, the original fireplaces and tiles have been unvalued. — E.D.

⁵ Plates 23, 24, 26 and 27, Part IV.

steep pediments varied the front. The windows and doorways were plain. The hipped roof was flat on top, with a balustrade running all around it. An octagonal cupola, the stock-in-trade with Colonial builders, supported the famous copper crown. This building was in use just about one hundred years.

Taverns have played an important part in New York's history. The old Dutch custom of discussing all matters over a pot seems to have continued far down into the seventeenth century.



Fig. 68. Old Bull's Head Tavern, New York City.

The cumbersome, and often dangerous, sign-boards were striking features. Bull's Head Tavern is the one most frequently illustrated (Fig. 68). The old Fraunces Tavern still stands on Broad and Pearl Streets.

The "Father of American Libraries," at Philadelphia, and predecessor of the present Ridgway Library, built its first home in 1790. It is a rather insignificant, two-story structure with a low hipped roof. In the middle of the front are four tall Ionic columns, with full entablature and pediment. Only the cornice of this entablature continues around the building.

The Capitol in the City of Washington was the most important and largest building undertaken, as was eminently proper. In its design and erection are involved several names. Here, too, we meet with the amateur architect. Dr. William Thornton submitted in competition, 1793, the most acceptable plans. These were revised by Hallet, a Frenchman. James Hoban, an Irishman, was superintendent of construction and for a time did some of the designing. In 1795 George Hadfield, an English architect, was appointed. In 1803 Latrobe became architect. In 1817 he was succeeded by Charles Bulfinch, the Boston architect, who completed the structure in 1830. Its size was 121' x 355'. The dome measured 120 feet to the top.

This now magnificent pile was a fitting close of the Colonial work and exemplified the best elements. Monumental, massive and well proportioned, it is a credit to the country and to its designers.

Although the study of the architecture of the Middle Provinces has not been without interest, it has on the whole been rather unsatisfactory. There were too many and too various elements. No unity could result in so short a time; no distinct style was evolved; few single new features, even, were produced. All this was quite different in New Eng-



Fig. 69. Old Manor House, Maryland.

land, as we have seen. So it was in the Old Dominion. The peculiarities of a Massachusetts or of a Virginia mansion are so marked as to be readily distinguished. But a house in the Middle Colonies might as well have been built in England, in Holland, in Germany, in Sweden, or in some other part of Colonial America. Moreover, this section has almost been overlooked by writers and investigators, probably on account of its comparative lack of interest.

THE SOUTHERN PROVINCES: DOMESTIC ARCHITECTURE.

In the Southern Colonies, in the land of romance, we encounter many new elements. The aristocratic cavaliers who settled there differed in much from the Puritans. Their religion was that of the Church of England. Their slaves were mostly black men, and were employed in the raising of tobacco, the staple product. "Essentially a countryman by preference, he [the cavalier planter] loved, above all things, the comparative solitude of a great country home, with its dependent village of servants, farm-hands and mechanics, its stables full of English horses, its barns filled with high-bred cattle, and, beyond, its flourishing fields of tobacco and grain."

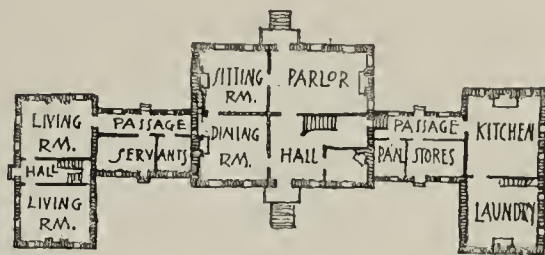


Fig. 70. Plan of Brice House, Annapolis, Md.

Roads in this country were mere bridle-paths. The traders were peddlers; the artisans were tinkers. Commerce was thought unbefitting a gentleman. The soil was very fertile, so that the planters were soon enabled to indulge in a lavish hospitality, which, however, often proved ruinous. The uncertain value of tobacco, which fluctuated from year to year, also tempted to live above means.

Owing to the origin of many of the settlers, some of whom were sons of prominent English noblemen, there was from the beginning much taste and refinement. Thus the Virginia gentry were the first to introduce glass for the lighting of rooms. Comfortable and substantial houses were built very early. Perhaps the inherited desire of the Virginia settler to live in dignity and splendor can best explain his preference for brick, in a country where wood was the most natural material, and where it was everywhere abundant. Many old and lordly manors lie scattered along the rivers, mute witnesses of past glory.

The rivers were the only safe and practicable highways. For this reason, and for purposes of commerce, each planter fought to have his own river-front, with a little dock to which the small Dutch and New England vessels would come for barter. The James River in Virginia, often spoken of as the "Classic James," is the best known. Some of the important manors along this river are: Shirley, built in 1700; Westover, built in 1737; Carter's Grove Hall, Fig. 79, built in the same year; and Brandon, built in 1790. In Maryland is the Severn, at the mouth of which lies charming Annapolis. Others of some note are Goose Creek in South Carolina, and West River, the York and the Potomac in Virginia, all of which, and many others, served as highways of travel.

Towns were few; cities almost none. Jamestown, the first attempt at a settlement in Virginia, had



a short life. Its few remaining ruins are now rapidly crumbling. Williamsburg, which superseded it, never became important—it stands today, with a church and a court-house, almost the identical country town it was a hundred years ago.

Annapolis in Maryland is exceptional. It is indeed fortunate that so complete and beautiful a little city as this has been preserved. Confederate Progress left it to its Colonial

Fig. 71. Harwood House, 1770, Annapolis, Md.

glory and built up Baltimore. The older Maryland town is remarkable in many ways. Its streets radiate from two circular plazas. Upon the larger of these were the buildings of the State, upon the smaller those of the Church — pivotal



Fig. 72. Pediment Window in Harwood House.

points of social organization. Business blocks and tradesmen's houses were confined by law within a fixed quarter near the dock. The many fine residences, some close up to the street, others setting back, were generally placed in large gardens sloping towards the river. From the upper windows a fine view

was obtained down the terraces to the wooded brink. This little "Queen Anne" city possessed not only civic buildings, churches and schools, but also club-houses, a theatre, and a race-course. Its prosperity began about 1750, and lasted only down to the Revolution. Log-houses were built only at the very outset. Here, too, the puncheon floor was the first improvement. Frame houses must have been rare. Some are spoken of, but none have been found worthy of illustration. The Southerner, considering wood a poor building-material, did not discover the good use to which clapboards and shingles can be put. Bricks seemed to him to be the only material to be employed in a structure of any importance. Even minor structures, servants' quarters and out-buildings, such as barns (Fig. 82), and dove-cotes (Fig. 79), were generally of brick. In the earlier days the bricks were imported, stowed away as ballast in returning ships. This, however, was too slow and expensive, and soon they were burned on the spot, good clay and fuel being abundant.

Flemish bond was most commonly used by bricklayers. In many instances the alternating bricks were of a darker color, sometimes even glazed. The device of laying all the bricks headers, as done in the Jennings house, Annapolis, is very unsatisfactory, the bond apparently being weaker than when all are laid stretchers.

There is marked individuality in the planning, on account of the many smaller structures required by the large estates with their hosts of dependants. In Maryland, the offices, servants' quarters, tool-houses and the like, were built as story-and-a-half wings connected with the main part by one-story corridors (Figs. 69, 70). In Virginia, on the other hand, isolation was preferred, and these secondary structures, though low, were often two stories in height. This practice, however, was not without exceptions.

Generally the plans were symmetrical—a wing on one side balanced by one on the other, with the entrance in the middle. In

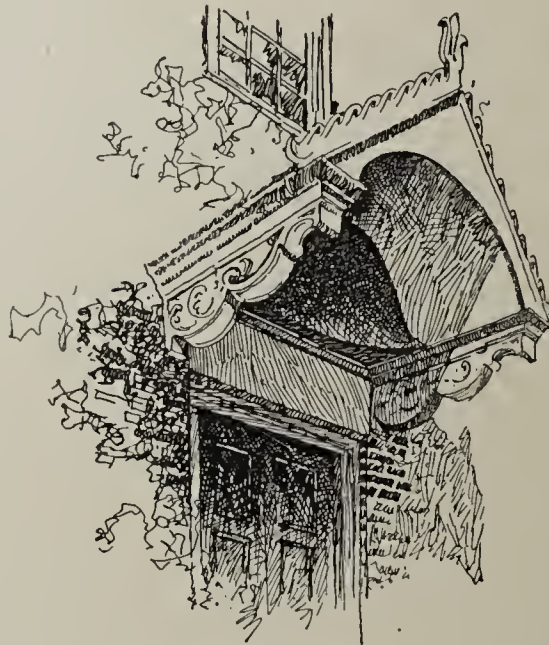


Fig. 73. Rear Door, Tulip Hill, West River, Md., 1750.

Virginia this opened upon a hall running right through. Shirley manor is an exception, and is said to have a French medieval prototype. In this building, 50' x 80', the hall is in the northwestern corner. Similar planning was quite common in Annapolis, in which place many other traces of French

influence are found. In the Chase house, at Annapolis, the rooms are arranged also upon a transverse axis.

The plan being symmetrical, it was only natural that a like disposition should be found in the façade. In the Harwood house, Annapolis (Fig. 71), the axis of the front is well marked by the doorway of the first story, by a splendid window above and by a rich bull's-eye in the attic. A detail of this attic window is given in Figure 72. The slight projection of the middle part, with a pediment over, is common in Annapolis. In this case, however, it is entirely unwarranted by the interior arrangements.

Ornamental wall pilasters or semi-detached columns never occur on these brick structures. The nearest approach to them is found under porches, where they are used as responds to the free-standing columns. Porches, however, are rare: in the earlier buildings they were entirely wanting. Some were added later, as the settlers learned the exigencies

of the climate. The disposition of the columns is very simple, with little attempt at variety. The Annapolis porches were, mostly, mere little entrance stoops; often there were none at all. Perhaps the brick walls, from two or three feet thick, afforded an ampler protection against the hot sun than did the frame enclosures of New England.

Two-story porches, such as that in Figure 69, occur in some instances. Gov. Bull



Fig. 74. "Tulip Hill," West River, Md. Date, 1750.

Pringle's mansion in South Carolina has a somewhat similar porch. Some few examples very like the characteristic Connecticut porches (Fig. 17) are also to be seen.

The buildings were rarely more than two stories high, with low, hipped roofs. Some of the earlier structures, as Westover (built in 1737), had very steep roofs. In a few instances the end walls were carried up with a huge chimney rising out

of the ridge. The gambrel roof was not used at all, and the flat roof was exceptional. It was employed on the huge pile of Rosewell, three stories high and ninety feet square. The construction of this manor and a too lavish hospitality involved its owner in so deep a debt that his son and successor had to apply for permission to sell a part of the estate — the English law of entail being strictly ob-

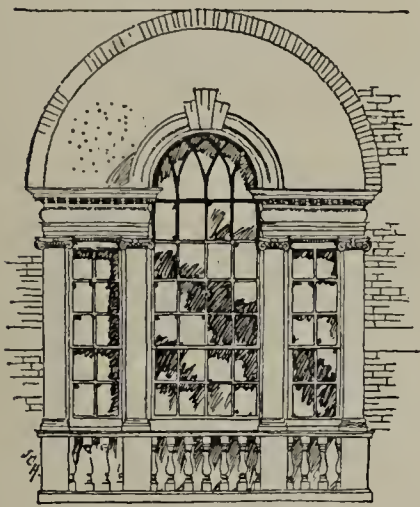


Fig. 75. From the Chase House, 1770, Annapolis, Md.

served. Rosewell has since been standing tenantless for a century, no owner being wealthy enough to keep it up.

Dormers were not very common, and were but little varied in design. Balustrades were never used upon the roof and occur rarely anywhere. The roof covering was ordinarily of tin, standing-seam joint: flates and shingles were also sometimes used.



Fig. 77. Fence Posts, Westover, on James River, Va.



Fig. 78. Carter's Hall, James River, Va.

Indeed all the other wooden trim, was painted white so as to set off against the deep red of the bricks.

But little space can be devoted to the accessories, some of which are quite elaborate and well studied. Westover, on the James River, possesses three beautiful wrought-iron gates.



Fig. 76. Front Gate, Westover, Va.

The entrances were treated, much as in the other colonies, with a flanking order supporting a pediment. Over the door there is usually a transom, but side-lights are almost entirely wanting. A rather ingenious variation of the shell hood is given in Figure 73, from Maryland.

Palladian windows were rare. The fine example from the Chase house (Fig. 75), once before referred to, is quite unique. Other windows are very simple, usually mere openings in the wall with flat brick arches above.

The two central windows of the Harwood house (Fig. 71) are exceptionally elaborate. The woodwork of the doors and windows, as in-

The best one of these is illustrated in Figure 76. Hardly any single feature could be cited better to illustrate the wealth and taste of its nabob owner. These gates were of course imported from England, all the handicrafts, especially in the South, being still in their infancy.

Figure 77, illustrating the tops of two fence posts at Westover, shows the care and attention given even to very small matters.

Many gardens, especially in Annapolis, must have been splendid in their prime, laid out as



Fig. 79. Pigeon-House, James River, Va.

some of them were supposed to be "after the Italian manner," with statuary, shrubbery, paths and sloping terraces. So, too, in the less poetic matter of outbuild-

ings the charming dove-cote at Shirley (Fig. 79) shows its owner's careful consideration and preference for substantiality in all things.

Here, as in New England, the halls were made into sumptuous features. That at Carter's Grove is twenty-eight feet wide, or one-third of the entire floor-area. A fine arch, on wall-columns, usually divides the front part of the hall from the rear, which contains the stairs. These are in three runs, the steps broad and easy, with three balusters, each different, for every tread (Fig. 80). The rail ends in a scroll at the bottom, with the last baluster, more elaborate than the others,

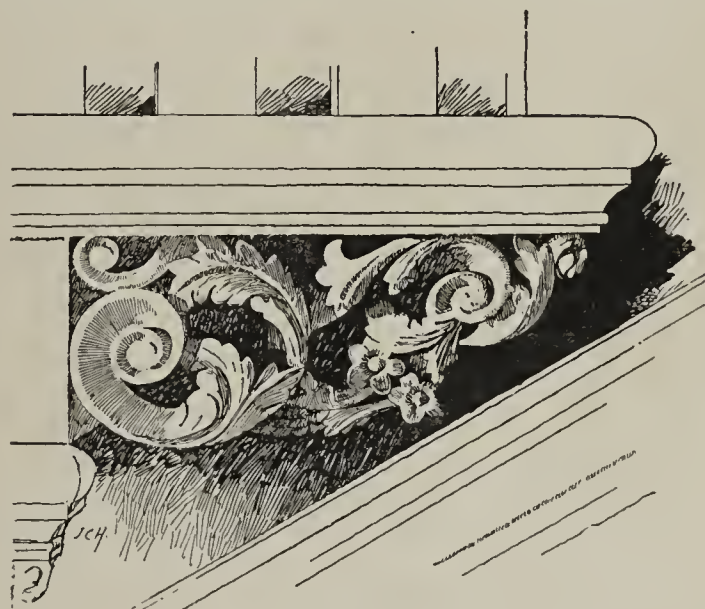


Fig. 80. Stair String, Carter's Grove, Va., 1737.

spirally carved (Fig. 84). Mahogany was used in the best examples.

The walls were wainscoted in wood up to the ceilings in large panels, though sometimes plaster panels were used. The ceilings were often decorated in delicate plaster relief, in a somewhat rococo style. The cornice was of many

members, often with rich modillions. In the Chafe house the frieze is decorated with a fine Greek wave motive.

From these cool, wind-swept halls two views could be obtained—in the one direction, down the terraces to the placid river, in the other, up the rising plantation to the wooded hills beyond.

The steps were in some instances of solid



Fig. 81. Scott House, 1780, Annapolis, Md.

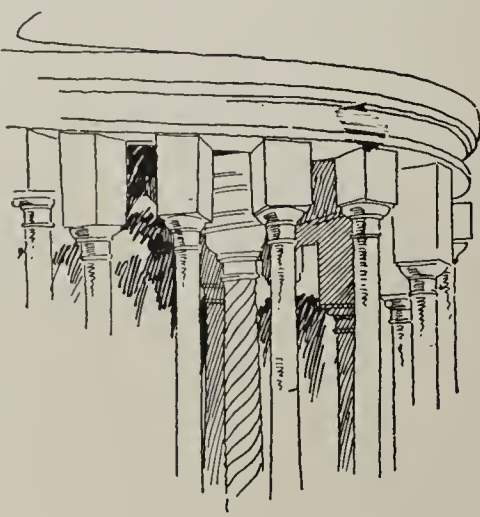


Fig. 84. Stair Balustrade, Carter's Grove, Va.



Fig. 85. Westover, Va., 1737.

timbers projecting from the wall, each resting on the one below. A similar device, borrowed from stone construction, was used in one of the Colonial country houses in New York State (Fig. 86). One might reasonably expect less of lightness and caprice, and more of solidity and formality in the



Fig. 82. Stable at Homewood, Md., 1780.

details and finish of a house with brick walls two or three feet thick than in one with a six or eight inch frame enclosure. This expectation is partly justified. The mantelpieces, many of them of white or variegated marble, were quite simple and

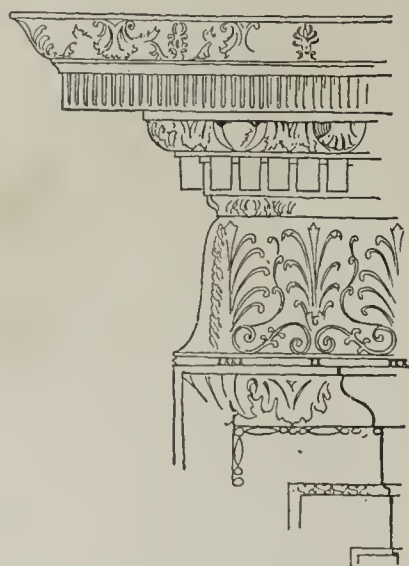


Fig. 83. Door-head, Whitehall, Md.

Classical in design, as may be seen in Figure 85, a very beautiful piece of work. Croisettes and egg-and-dart mouldings seem to have been the main elements of design; some very elaborate rococo mantels harmonizing well with the other details of the room, are found in Annapolis. Slender, graceful mantels in wood, with a wealth of hand-carved flutes and beads are by no means wanting. They are usually, as in

Figure 87, further enriched by a putty decoration of delicate modelling. Pictured Dutch tiles do not occur—the cavaliers did not come to America by way of Holland.

The door and window trims are quite Classical. Often they

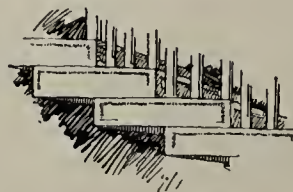
show marked French influence, as in Figures 83, 90 and 91, which have very different merit in design. Figure 90, remarkably beautiful in itself, looks weak and inappropriate as the base of an architrave.

Niches, common enough decorative devices in Europe, occur rarely in Colonial work. In the upper hall of

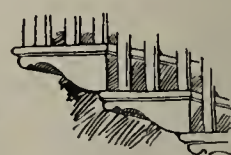
the Chafe house are two which balance one another, at the head of the stairs (Fig. 92). The niche was, however, commonly adapted to the useful purpose of a cupboard (Fig. 93). Similar treatment with shell carving occurred in New England (Fig. 28).

SOUTHERN PUBLIC ARCHITECTURE: SECULAR BUILDINGS.

We have seen that few public buildings were required in New England: still fewer are to be found in the Southern Colonies with their small and sparse settlements. Excepting the churches, which are mostly unpretentious and commonplace, there are hardly any public structures to be discussed.



Wadsworth House, New York State.



Chase House, 1770, Annapolis, Md.

The names of some designers have been handed down, among which is that of the illustrious Wren. To him are attributed, with perhaps scant foundation in fact, the Court-house and the first buildings for William and Mary College at Williamsburg, Va. The Court-house (Fig. 94) is a simple little structure,



Fig. 87. Cazanove, Alexandria, Va., about 1806.

not unpleasing, though looking rather much like a school-house, in spite of, or perhaps rather in consequence of, the indispensable cupola. The absence of porch columns, which seems to have been a part of the original design, is very striking.

The State-house and St. John's College of Annapolis are quite large and very similar. Each is unfortunate in its badly proportioned dome, which we would like to believe to be later additions. In other respects they have the Colonial

to the Doric. He made a conscious and studious effort to "do the proper thing" in the Italian Renaissance style, including the laying-out of gardens with all manner of accessories. But in spite of this he did many queer things. One

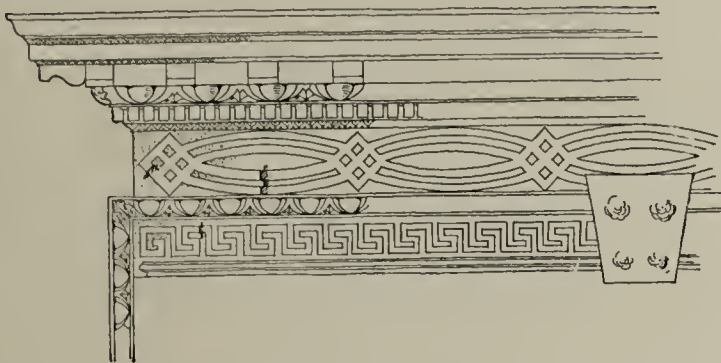


Fig. 88. Mantel, Williamsburg, Va.

characteristics. The Custom-house at Charleston, S. C. (Fig. 95), is also a pleasing structure, well expressing its civic destination. It has historic interest from its use as a prison during the Revolution.

The versatile Thomas Jefferson is to be found also among the designers. As an amateur architect he may be said to have been unusually successful. The University of Virginia, of which he was both founder and architect, is his best known work. It is, perhaps, the first structure in America in which



Fig. 89. University of Virginia, Charlottesville, Va.

the dome was used as an important exterior and interior feature (Figs. 89, 96). The buildings enclose three sides of a quadrangle 200' x 600'. They cost the great sum of \$300,000, an immense amount for those times. The group exhibits, as do few, if any, contemporary Colonial works, an appreciation of monumental planning in its large, simple and well-defined masses. Much of it has lately been rebuilt and added to by the architects McKim, Mead & White, of New York, since the fire of 1894, which came near destroying this very interesting composition.

Two domestic structures are ascribed to Jefferson: Farmington and his own Monticello both near Charlottesville, Va.



Fig. 90. Base of Architrave, Chase House, Annapolis, Md.



Fig. 91. Base of Architrave, Whitehall, Va.

The construction and the embellishment of Monticello brought him to bankruptcy during the last days of his life.

Jefferson had a preference for colossal columns. He employed all of the five orders, but confined himself mostly



Fig. 92. From Crane House, 1770, Annapolis, Md.

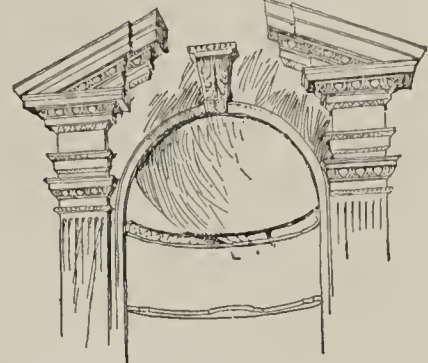


Fig. 93. From Gunston Hall, Va., 1757.

conceit was the ornamentation of the drawing-room frieze, which consisted of ox skulls, vases, tomahawks, rosettes, war-clubs, scalping-knives and the like. Another was a combination of dumb-waiter and fireplace.

Jefferson was a man of some mechanical ingenuity, and he invented many interesting and useful appliances. At the



Fig. 94. Court-House, Williamsburg, Va., about 1700. Sir C. Wren, Architect.

University he attempted to build a brick wall four feet high and only four inches, or one brick, thick. To do this and make it stable, he built it in a waving line, somewhat after the manner of a split-rail fence.

The capitol of Virginia at Richmond is also in a measure due to Jefferson's energies. The design is by M. Clariffault, a French architect considered for his day "most correct." The building measures 70' x 134'.

But little that is new can be said of the few churches which remain and are illustrated. In all the public architecture there was far less of individuality and of interest than in private work. Tradition tells that St. Luke's Church, Newport Parish, Va., was built in 1632, or even two years before the Cradock house mentioned in the beginning of this paper. But this is hardly credible, though it must be very old. It is 30' x 50', with a tower 18 feet square, 50 feet high, without offsets. It has coupled pointed windows and buttresses. The doorway is round arched. There are brick quoins on the angles. This old building has lately been restored.

St. Michael's Church, at Charleston, S. C. [1752], seems to have been one of the largest and most pretentious. It has a Doric portico of four colossal columns. Its large Wren-like tower

is rather ungainly, tapering awkwardly, and insufficiently crowned by a stumpy spire. Its size is 58' x 80', the spire 192 feet high. It was built from designs imported from England. St. Phillip's, also of Charleston, was built in 1733,



Fig. 95. Custom-House, 1752, Charleston, S. C. From St. Michael's Church.

thus being somewhat older, in size 62' x 74', but in many other respects similar.

All that remains of the ruined church in old Jamestown is the base of the tower, now almost overgrown with gnarled



Fig. 96. University of Virginia, 1817, Charlottesville, Va. T. Jefferson, Architect.

trees, and looking dismal and forlorn in the low swamps. It has been a favorite subject with the hunter after the picturesque.

On Goose Creek, in South Carolina, is another interesting ruin¹ (Fig. 97). The interior, still in a fair condition, with well-preserved frescos, possesses a rather fine pulpit, resembling somewhat the one in King's Chapel, Boston, previously referred to.

The Williamsburg church, illustrated in Figure 99, is a large plain structure. A travelling Englishman described it one hundred years ago as an "indifferent church." He was



Fig. 97. St. James's Church, Goose Creek, S. C., 1711.

right, but Time has softened its hard lines, partly covered it with green, and otherwise tinted it with soft and mellow tones from his varied palette.

The other Virginia churches, illustrated in Bishop Meade's "History," are all of slight interest. The best one is given

in Figure 98. The Southern gentry were not very churchy, and it is hardly to be expected that they would have left us any remarkable structures.

This short review of Southern Colonial work may have served to show that there was in that section much building activity. The manors of the planters have been less dis-



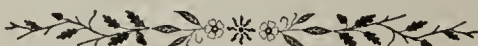
Fig. 98. St. John's Church, 1660-67, Hampton, Va.

turbed than have the houses of the New England builders. Progress, that friend and destroyer in one, has passed them by. The South received a greater set-back in the Revolution than did the North. Then came the Civil War. It is only lately that some of the estates are beginning to rally. A few have been put in shape; fences have been rebuilt and the fields



Fig. 99. Christ Church, Williamsburg, Va., 1678 or 1710.

once more bear harvests. Others still lie desolate. From all, the spirit of the old cavaliers has fled as completely as has the spirit of Puritanism from New England. But the South is waking up and prosperity, with its train of attendants, is returning to the Old Dominion.



In this paper I have attempted to sketch the main characteristics of our Colonial architecture, the only national style as yet evolved in America. The material at hand has not always been adequate. Several important topics have been much neglected. The study of public buildings is especially unsatisfactory. Here seems to be a field for further investigation, though perhaps a rather unprofitable one. The domestic architecture is, after all, the best, and in spite of the constant reiteration that everything was imported—ideas, designs, materials, architects and all—one can not help feeling that there was sufficient of a new spirit infused and enough of limiting conditions of new materials and needs to produce marked individuality. Add to this the absence of many Old World features, such as English quadrangular planning and half-timbered houses, and the difference becomes still more noticeable.

¹ Plate 6, Part III.

It is hardly possible to close this review without a few words about the present revival of Colonial work. This revival emphasizes the value and the resources of the style, and augurs well for the future. Our designers, after having wandered through many and dry places, have returned for inspiration to the rich fountain of Classic work. They have not returned to servility though, but to use the resources much as did our Colonial builders, and to adapt their devices and to invent new ones, so as still better to satisfy the requirements of beauty, utility and comfort.

But thinking of this revival we are reminded of the very starting-point of this essay, and no better closing words could be found than those with which we began:—

"Men can with difficulty originate even in a new hemisphere."

OLOF Z. CERVIN.

The Verplanck Homestead, Fishkill, N. Y.

[DATE, 1740.]

THE Verplanck homestead stands on the lands granted by the Wappinger Indians, in 1683, to Gulian Verplanck and Francis Rombout, under a license given by Governor Thomas Dongan, Commander-in-Chief of the Province of New York, and confirmed, in 1685, by letters-patent from the King, James II. The purchase included "all that Tract or Parcel of land Scituate on the East side of Hudson's river, beginning from the South side of a Creek called the fresh Kill and by the Indians Matteawan, and from thence Northward along said Hudson's river five hundred Rodd beyond the Great Wappin's Kill, and from thence into the woods four Hours going"; or, in our speech, easterly sixteen English miles. There were eighty-five thousand acres in this grant, and the "Schedull or Particular" of money and goods given to the natives, in exchange, by Francis Rumbout and Gulyne Ver Planck sounds oddly to-day ;

One hundred Royalls,
One hundred Pound Powder,
Two hundred fathom of white Wampum,
One hundred Barrs of lead,
One hundred fathom of black Wampum,
Thirty tobacco boxes, ten holl adzes,
Thirty Gunns, twenty Blankets,
Forty fathom of Duffils,
Twenty fathom of stroudwater Cloth,
Thirty Kittles, forty Hatchets,
Forty Hornes, forty Shirts,
Forty pair stockings,
Twelve coates of B. C.,
Ten drawing Knives,
Forty earthen Jugs,
Forty Bottles, Four ankers Rum,
Forty Knives, ten halfe Vatts Beere,
Two hundred tobacco pipes,
Eighty pound tobacco.

The purchasers were also to pay Governor Dongan six bushels of good and merchantable winter wheat every year. The deed is recorded at Albany in Vol. 5 of the Book of Patents.

Before 1685 Gulian Verplanck died, leaving minor children, and settlements on his portion of the land were thus postponed. Divisions of the estate were made in 1708, in 1722, and again in 1740. It is not accurately known when the Homestead, the present low Dutch farm-house was built, but we know that it stood where it now stands, before the Revolutionary War, and the date commonly assigned to the building is a little before 1740.

The house stands on a bluff overlooking the Hudson,

about a mile and one-half north of Fishkill Landing. It is one-story and one-half high, of stone, plastered. The gambrel-roof is shingled, descends low and has dormer windows. The house has always been occupied and is in excellent preservation. Baron Steuben chose it for his headquarters, no doubt for its nearness to Washington's headquarters across

the river, and for the beauty and charm of the situation. It is made still further famous by the fact that under its roof was organized, in 1783, the Society of the Cincinnati. The room then used is on the right of the hall, and is carefully preserved. In fancy we can picture the assembly of officers grouped about Washington, in that west room overlooking the river, pledging themselves to preserve the

memories of the years during which they had struggled for their country's being.

The whole neighborhood, especially the village of Fishkill, which was the principal settlement in the county at that date, has many Revolutionary associations. The interior army route to Boston passed through the village; this was a depot of army stores, and workshops and hospitals were established. Here was forged the sword of Washington, now in the keeping of the United States Government, and exhibited in the late Centennial collection. It is marked with the maker's name, J. Bailey, Fishkill.

The New York Legislature, retiring before the approach of the British, after the evacuation of the city, came at last to Fishkill, and here the constitution of the State was printed, in 1777, on the press of Samuel Loundon, the first book, Lossing says, ever printed in the State.

May 20, 1899, there was unveiled with appropriate ceremonies a tablet placed on this house by the Colonial Dames of the State of New York. The inscription on this tablet reads:—

MOUNT GULIAN
Built about 1740 by
GULIAN VER PLANCK
GRANDSON OF GULIAN VER PLANCK
WHO PURCHASED THE ADJACENT LAND
FROM THE WAPPINGER INDIANS IN 1683.

HEADQUARTERS OF BARON VON STEUBEN
THE SOCIETY OF THE CINCINNATI WAS
Instituted here May, 1783.

PLACED BY THE COLONIAL DAMES
OF THE STATE OF NEW YORK
MDCCCXCIX

VIRTUTE MAJORUM FILIÆ CONSERVANT.



The Old Verplanck Homestead at Fishkill, Hudson River, in which the Society of the Cincinnati originated.

Some years after peace was restored, the Verplanck family appear to have occupied the Homestead from time to time. Philip Verplanck, a grandson of Gulian, the original grantee, was a native of the Patent, but his public life was spent elsewhere. He was an engineer and surveyor, and an able man. Verplanck's Point in Westchester County, where Fort Lafayette stood during the Revolution, was named for him, and he represented that Manor in the Colonial Assembly from 1734 to 1768. Finally, Daniel Crommelin Verplanck with his large family—one of his sons being the well-known Gulian C. Verplanck, born here in 1786—came to live in the old home permanently. He had led an active life in New York, served in Congress and on the bench, and now retired to the quiet of the country. It was he who planted

the fine old trees which now shade the lawn; among them the coffee-tree so much admired. About 1810 the north end, built of wood, was added to the old house. Architects were not numerous, apparently, in those days, so the Dutch type was lost in making this large addition, though the interior is quaint, dignified and interesting. It was from under its roof that Daniel C. Verplanck was carried to his last resting-place as his father before him, and generations after him lived and still live in the old Homestead.

For the above description, prepared with no little painstaking, of an interesting house and demesne, as well as for the loan of the photograph from which I made my pen-and-ink sketch of it, I am wholly indebted to a member of the Verplanck family and a mutual friend. A. J. BLOOR.



The Roof of the Old South Meeting-House, Boston.¹

[DATE, 1729.]

As an example of American carpentry of one hundred and fifty years ago, the roof of the "Old South" in Boston merits a passing notice. Having had recent occasion [1876] to examine the building, the accompanying drawing of the roof² was made; and as a matter of record, as being a curious example of early colonial work which would be generally interesting, and as an example to others to detail any quaint bit of work falling within their observation, I herewith register a few facts in regard to it.

The roof of the building (which is some 65' x 95') is supported by six trusses spaced at about equal distances from each other, but the last truss somewhat farther from the rear wall, in order to avoid too steep a pitch from it to that wall. The workmanship is quite primitive and rude, most of the timber being hewn sticks; and the sapwood at the angles is in many instances affected by dry-rot, or, in common parlance, is "powder-posted."

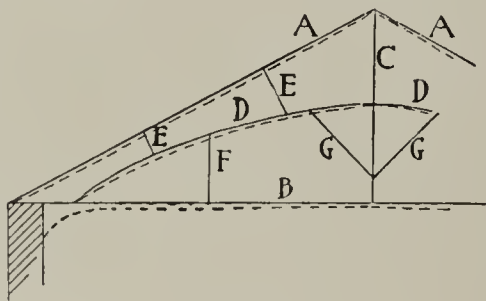
The trusses are much sprung and distorted, both horizontally and laterally—variously in different trusses; but, from a consideration of some defects common to them all, their story may be guessed with a considerable degree of accuracy. The execution of the roof indicates ship-builders' work; and, in the days when the division of labor had not reached its present development, it is more than probable that men who had served their seven years in the yards of the "Old Country" had a hand in the work. The first step in the construction, which occurred to the builders, was evidently a pair of rafters A A, a tie-beam B, and a king-post C, to support the centre of the tie-beam at its point of splicing.

The tie-beam, by the way, is cambered about two and a half feet, nearly following the line of the plastered ceiling

hung to it below. Had the tie-beam and ceiling been built level in the first instance, they would evidently have later shared the misfortunes of the principals, and have now been convex instead of concave. Having proceeded thus far in the design for their roof, they next bethought them that the rafters A A, some forty feet in length, without intermediate support, would not be sufficiently stiff to carry the roofing. Now, instead of proceeding to erect struts from the foot of the king-post C, to the principals A A, at about right angles to the latter, and from their points of contact to drop tension-pieces to the tie-beam, and from their feet to erect other struts similar to the first—thus forming a perfectly rigid frame, and obtaining intermediate points of support for each rafter—they let loose the incipient Yankee ingenuity which the east winds were even then infusing into their minds, and, following the bent of a ship-builder's mind, took another course.

They procured stout hewn oak beams, D D, and by some means best known to themselves—either by the coaxing of steaming, or the coercion of pulleys and tackle—formed of them arches; their feet stepped into the tie-beam near the walls, and the other ends keyed in position by wedges passed through a mortise in the king-post. Now they had constructed, within their truss, a sort of bowstring girder, upon which they founded their hopes of supporting the principals A A by means of the blocking, or struts, E E.

Having added the suspension pieces F F, they rested from their labors, and rejoiced in their work. Their future fame, however, was not secure; for the shrinkage of the timber, probably aided and abetted by some "old-fashioned New England snow-storms," of which we hear so much, caused the roof gradually to assume the form indicated by the dotted lines; and the natural remedy against further misplacement in that direction was the introduction of the small oak struts G G, about 3" x 5", which are merely notched in their thickness (3") from one side of king-post and arched beams; showing clearly an after-thought, especially as they do not coincide in size with any of the other timbers, and are not tenoned or pinned. Then the tenons of some of the suspension pieces F broke off short; and stirrup-irons were added to make them secure.



¹ From the *American Architect* for October 7, 1876.

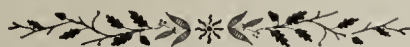
² Plate 15, Part IV.

The old roof was double-boarded, and so remains to-day ; but at some comparatively recent period, to correct its extremely crooked condition, a new roofing was superposed upon the old, blocked up so as to make the surface true, and slated, the old covering, whether shingles or slates, being previously removed.

The ironwork is all very primitive in design and make, and speaks eloquently of the "village blacksmith," when his forge was perhaps on Park Street.

Such is something of the yarn the old roof spins ; and, if the civil engineer was in those colonial days "abroad," the schoolmaster was undoubtedly in his company, as some of the appended inscriptions chalked on the old rafters would indicate :—

HOMER
April 6, 1774.
1762 February 9
A NEW ROPE FOR THE BELL.
19 POUND AND A HALF.
A NOTHER BELL ROPE
October 12, 1767.
A NOTHER BELL ROPE
August the 1, 1770.
IT WAD 20 POUND AND A HALF.
THOS. BRUCE, REPEARED THE SLEATING
May the 1st 1809.
EDWARD RUSSELL GILDED
THE FANE BALL & DIOLS
Feb. 1828.
WILLIAM GIBBONS PRESTON.



IN the summer of 1899, owing to further deterioration of the roof-timbers and to the feeling that the building was at too much risk from fire, the old roof was replaced with one more fireproof, and Mr. Edward Atkinson has procured the accompanying view of the old framing, partly uncovered and still in place.

Such an operation as this upon such a building excited renewed archaeological interest in the building, one result of which was a letter from Mr. Abram English Brown to the *Boston Transcript*, from which we extract that portion which relates to the identifying of the till-now-unknown builder of the structure.

"The well-known historian Hamilton A. Hill, in his history of the Old South Church, has omitted but little. Yet this one fact he has failed to record, and in fact it has been hidden from all until a recent date, when an old diary was brought to light which reveals enough to settle the question so often asked.

"On a yellow page of this diary is the following: '1729, Aprell the

1st. I with others layed the foundation of the South Brick meeting house and finished the Brick work ye 8th of October, following.' On the title-page of this journal is read, '1722. Joshua Blanchard—His Book.' The conclusion is that

Joshua Blanchard laid the corner-stone and built the meeting-house. At that time it was customary for builders and men of prominence in an enterprise to place their initials upon corner-stones. This proved the key of the solution.

Mr. Hill says: 'There is on the east side of the corner-stone "L. B. 1729," but I am not able to explain it.' He accounted for all else that had been discovered on other stones of the house. A closer inspection of the unexplained inscription developed the so-called letter 'L' into an 'I,' the lip of the 'L' proving to be a groove or defect in the stone, which, when covered from sight, leaves a perfect letter 'I.' As is well known, I and J were but one character in Latin ; and in our Colonial literature were continually interchanged. It would thus seem that it had been demonstrated in two ways that Joshua Blanchard built these historic walls.

'A study of the records of the town of Boston leads us to conclude that the same man was master-builder of Faneuil Hall. It is



The "Old South," Boston, May, 1899: showing original roof in process of demolition.

natural enough that it should have been so, for Joshua Blanchard and Peter Faneuil were flourishing at the one time. It appears that soon after Peter Faneuil, the old Huguenot merchant, offered the gift of a market, the selectmen

held a meeting of importance. 'Present the Hon. John Jeffries, Esq., Caleb Lyman, Esq., Mr. Clark, Thomas Hutchinson, Esq., and Mr. Cooke. Mr. Joshua Blanchard presented a plan from Peter Faneuil Esq., of a House for a market to be built on Dock Square (agreeable to his Proposal to the town at their meeting on Monday, the 14th of July last, and then votes thereon) Desiring the Selectmen would lay out the Ground in order to begin the foundation. The Selectmen accordingly met, went on the place in order to view the Same, Mark'd and stak'd out a Piece of ground for that use, measuring in length from the lower or Easterly end, pointing the warehouse in Merchants' Row one hundred feet, and in breadth forty feet, which leaves a passageway of thirty feet wide between the Town's Shops and the market house to be built.'

"It later appears that when Faneuil Hall was completed Joshua Blanchard, acting for Peter Faneuil, presented the keys to the authorities of the town. The walls of Faneuil Hall bear added testimony to the faithful workmanship of Joshua Blanchard. They stood uninjured through the earthquake of 1756, and also through the fire of 1761, when all else

of the noble structure was reduced to ashes. And, in fact, after all the changes that have taken place in that building for the century and a half of its existence. One of the sidewalks stands to-day as it was erected by Joshua Blanchard, an employee of Peter Faneuil, and the foundation-stones of the opposite side as it then was are the supports for some of the important pillars of the present [1899] re-building. The records of Boston further show that Joshua Blanchard was a popular mason of his time. There is little doubt that he was the builder who erected the Old Brick Meeting-House that stood near the old State-House, and in which many famous meetings were held during the Revolutionary Period.

"The work of the Old South and Faneuil Hall would seem a sufficient monument to the memory of this builder of Provincial Boston, but if one turns into Granary Burying-Ground and carefully examines the street corner near the Tremont Building, he will see a slab on the green sward on which we may read "No. 73. Joshua Blanchard. A Mason," and can but conclude that the ashes enclosed in that vault are all that remains of the faithful master-mason who built the walls of Old South Meeting-House and Faneuil Hall."



Colonial Work in the Virginia Borderland.

AMONG the houses of which I intend to speak, a number will be found to date back to the time when we were a Colony of Great Britain, while others have been erected since our independence.

The term Old Colonial is applied to a certain style of work, a free, and in many instances a refined, treatment of Classical details rather than to any fixed period. This work was, without doubt, influenced by English publications during the eighteenth century, by those of James Gibbs (1728) and others. In an old warehouse which has been recently torn down in Alexandria, Va., four old books were found and presented to me, filled with plates of doors, cornices, mantels, etc., one by Langley (1739), another by Wm. Pain (1794); of the others the titles were lost. These English works show clearly whence the carpenters and builders of the day received their inspiration. The date of the erection of Old Colonial buildings ranges from early in the eighteenth to early in the nineteenth century, and from my examination of books and actual examples I should say that very little so-called Colonial work was done later than 1815. Such houses are rapidly passing away, being torn down to make place for improvements, or destroyed by vandalism, decay and fire. Houses of this character are found in Virginia, on the Chesapeake Bay and its tributaries, the Potomac, York and James rivers, and the country lying between them. In Maryland, likewise, the wealthy and fashionable of early times built near or on the same bay and its inlets.

Examples, as I propose to give them, are not arranged in chronological order, but are illustrated simply as I have found it most convenient to make the necessary sketches, measurements, researches or inquiries.

The house, of which certain details are shown in Plate 10, Part I, was erected by a Mr. Cathcart some time between 1800 and 1810, if not before. The only facts obtainable are from the oldest residents, who remember it from their earliest childhood, one or two of them being about eighty years of age. After passing through several hands, it was bought by the Episcopal Theological Seminary in 1835. Although there is nothing of historical interest attached to it, the architectural features are peculiarly refined in effect and very elaborate in detail. All the doors and windows are trimmed in the same manner as the door illustrated by the plate. Every figure in low relief is different from the others, and in this one room there are as many as thirty of them, each, evidently, intended to have a pleasing suggestion, as they represent Abundance, Sowing, Reaping, Pleasure, Religion, etc. The enriched mouldings have each member separately modelled, and this is the same with the friezes around the room and over the doors and windows, each leaf and tendril being different, as if the plastic material of which they are made were modelled in place. The building is now the residence of Mr. L. M. Blackford, principal of the Episcopal High School, and is situated about twelve miles from Washington and three from the Potomac River.



THE OCTAGON HOUSE, WASHINGTON, D. C.

[Date, 1800.]

BISHOP MEAD, in his "*Old Churches, Ministers and Families of Virginia*," tells us that William Tayloe emigrated from London to Virginia in 1650. John Tayloe, his son, who was a member of the House of Burgesses, founded the noted

estate of Mount Airy, Virginia. He had twelve children, one of whom, Col. John Tayloe, built the old Octagon House. The Tayloes intermarried with the Corbins, the Lees, the Washingtons, the Carters, the Pages, and nearly every other prominent family of Virginia. The mother of Col. John Tayloe, of the Octagon, was a daughter of Governor Plater, of Maryland, and his wife was Anne, daughter of Benjamin Ogle, Governor of Maryland.

For those days, Col. John Tayloe (commissioned by Washington in the Revolution) was a very wealthy man, having at the age of twenty an income of nearly sixty thousand dollars a year, and when the Octagon was built he had an income of seventy-five thousand a year. His eldest son, John, was in the Navy, and was distinguished in the battles of the "*Constitution*" with the "*Guerrière*," and with the "*Cyane*" and the "*Levant*."

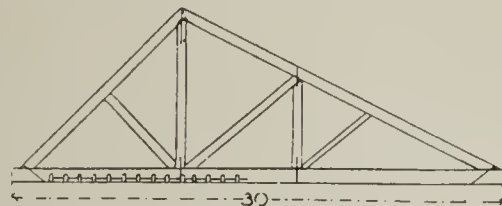
The memoirs of Benjamin Ogle Tayloe state that Colonel Tayloe was an intimate friend of General Washington, and it was on the advice of the General that the Octagon was built in Washington City, Colonel Tayloe having previously determined to build his winter residence in Philadelphia.

The house was commenced in 1798 and was completed in 1800. During the process of erection, General Washington visited this building, as he took a lively interest in it, being the home of his friend and one of the most superior residences in the country at the time. After the war of 1812, the British having burned the White House, James Madison occupied the Octagon for some time and during his occupancy the Treaty of Ghent between the United States and Great Britain was signed by him in February, 1815, in the circular room over the vestibule, shown on the plan in Plate 17, Part III.

At this period Colonel Tayloe was distinguished for the unrivalled splendor of his household and equipages, and his establishment was renowned throughout the country for its entertainments, which were given in a most generous manner to all persons of distinction who visited Washington in those days, both citizens and foreigners. In this list would be included such names as Jefferson (Washington had passed away before its completion), Madison, Monroe, J. Q. Adams, Decatur, Porter, Webster, Clay, Calhoun, Randolph, Lafayette, Steuben and Sir Edward Thornton, British Minister and father of the recent British Minister, and many others of less distinction than the ones named. Colonel Tayloe died in 1828 and his death to a certain extent terminated the splendid hospitalities of the Octagon, which had covered a period of nearly thirty years.

This house is well built of brick, trimmed with Aquia Creek sandstone. The lot is triangular in form and still partly fenced in by a high brick wall. The kitchen, stable and out-houses are built of brick, for the accommodation of servants and horses, Colonel Tayloe being a noted turfman and keeping many fine running horses. The building and walls conform exactly to the street lines, showing that the streets were accurately laid out even at that early day. The interior is elaborately finished, the doors and shutters being of mahogany and all still in an excellent state of preservation. All the work in the circular vestibule coincides with the circumference of the tower, the doors, sashes and glass being made on the circle, and all are still in working order. The parlor mantel, illustrated on Plate 12, Part III, is made of a fine cement composition and is painted white. The remains of gold-leaf show on some of the relieved portions. The figures are excellent, evidently having been modelled by some good artist. The mantel in the bedroom is of wood; the ornamentation being putty stucco. From the work of Bielefeld on papier-maché, I learn that the different materials for making

the plastic ornaments at that date were putty, commonly used on mantels or flat work, where they were not carved in the wood (this is the material with which most of our Colonial work is ornamented), papier-maché, carton-pierre, cement and plaster. Carton-pierre was a composition of whiting, oil and paper, and was hard and easily polished, and I am inclined to the opinion that the parlor and dining-room mantel¹ in the Tayloe House is of this material. The oldest cabinet-makers, and I have interviewed many of them in this section of the country, are entirely ignorant as to the method or composition of such ornaments, and books, with the excep-



Truss in Roof of Octagon.

tion of the one mentioned above, seems to have ignored the subject. Leading into the back hall and dining-room are two secret doors, in which the wash-boards, chair-boards, etc., run across the door, being ingeniously cut some distance from the actual door, no keyholes, hinges or openings showing on the blind side. The knobs and shutter-buttons are of brass. The roof has three rather peculiar trusses of the shape shown in the diagram, they and all timbers visible being hewn. Two old cast-iron wood-stoves still stand in the niches prepared for them in the vestibule.

Dr. William Thornton was the architect.



THE BRADDOCK HOUSE, ALEXANDRIA, VA.

[Date, 1752-1825.]

THIS building is interesting, as different portions of it were built at three distinct dates, 1752, 1815, 1852. The first built was the mansion of John Carlyle, who was one of the board of trustees in the incorporation of Alexandria, 1749. A description in the Lodge of Washington tells us that: "The surroundings of this structure have greatly changed since 1752. Then, a beautiful lawn extended seventy-five feet to Fairfax Street on its west front, and on the east side the grounds reached to the Potomac River, a distance of about two hundred yards, and across what are now Lee and Union Streets. Now, 1875 [same 1887] the old house is hidden from view, except on the east side, by the Mansion House Hotel," now called the Braddock House. The house has undergone many changes. The old staircase has been remodelled, all the rooms on the first and second stories, except what is called the Council-room, have been altered. All the doors and sashes have been replaced by new ones, except in the attic.

In what is called the Council-room the following bit of history transpired: "The British Government, having determined to drive out the French and to destroy the power of the Indians, sent over in two ships of war under Admiral Keppel, who commanded the fleet, two crack regiments of the line [the 44th and 48th foot], the 44th commanded by Sir Peter Halket, the 48th by Colonel Dunbar.

"These ships arrived at Alexandria late in the month of February, 1755, while the troops remained in encampment until late in April, and were joined by troops from the various Colonies, including two companies of rangers from Alexandria and its neighborhood. On the 14th of April, General Braddock, with Admiral Keppel, held a council with the executive of Virginia, Governor Dinwiddie; Maryland sent Governor Sharpe; Massachusetts sent Governor

¹ The dates upon these mantels show that whatever may have been the date of the building they at least were made in London in 1799.—Ed.

Shirley; New York sent Governor De Lancey; and Pennsylvania sent Governor Morris. Washington was summoned from Mount Vernon, and was presented to the council with great formality. By his dignified deportment and great good sense, he made a fine impression, Governor Shirley characterizing him as a model gentleman and statesman."

The Council-room, with the exception of doors and sashes, is apparently intact. The walls are all panelled, and all the ornamental work is carved in wood. In some places where the paint has been rubbed off the wood is shown to be hard southern pine. All the panels except one are perfect, — neither shrunken nor split. I have illustrated the panelling, cornice, doorway, mantel, etc., from the Council-room.¹

Braddock was a guest of John Carlyle before his disastrous failure and death in the West. Mr. William Herbert, who married Carlyle's daughter between 1800 and 1815, built a banking-house on the northwest corner of the Carlyle yard for the Alexandria Bank, of which he was president from 1798 to 1818, when he died. The funds of the bank were deposited in the vaults of the Carlyle mansion during its erection. The vaults still remain.

I have also illustrated a mantel and doorway from this bank.

In 1852 the structure was completed as it now stands, by connecting the old buildings and cutting the Carlyle mansion off from the street, and adding two or three stories to the bank, and used as a hotel under the name of Green's Mansion House. The latter part of the building has nothing of interest attaching to it.

During the late Civil War the building was occupied by the United States Government as a hospital, and is now used as a hotel under the name of the Braddock House.



GADSBY'S TAVERN, ALEXANDRIA, VA.

[Date, 1793.]

IN this building are found many items of interest, both from an architectural and a historical standpoint. It was erected in 1793, when Alexandria was a flourishing town, probably one of the most prosperous in the country. It was built by John Wise, a noted tavern-keeper in those days. The announcement of the opening of this hotel may still be seen in a *Virginia Gazette* of 1793.² Here the most prominent people of the day were feasted and fêted. In 1796 a banquet was given there by the Alexandria Washington Lodge of Masons. It was also a favorite place for assemblies, or balls, as we should call them now. A book called "*The Lodge of Washington*" tells us that at a ball given at the Gadsby Tavern on the 22d of February, 1798, Washington participated, by his presence, in celebrating his own birthday. A portion of the musician's gallery in this ball-room is shown in Plate 9, Part I. This gallery is not supported by posts from the floor, where they would interfere with the dancers, but is hung from the ceiling.

Alexandria was probably the first place to celebrate Washington's birthday. The ceremonies usually consisted of a parade by the military, and a birthnight ball. Assemblies were given regularly by the Washington Society of Alexandria, "attended by the beauty and fashion of the

¹ Plate 18, Part III.

town." The following autograph letter is still preserved in the Lodge rooms:

MOUNT VERNON, 12 Nov., 1799.

Gentlemen:

Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

Your most obedient and obliged humble servant,
GO. WASHINGTON.

GEO. DENEALE
WILLIAM NEWTON
ROBERT YOUNG
CHAS. ALEXANDER
JAMES H. HOOE

Managers.

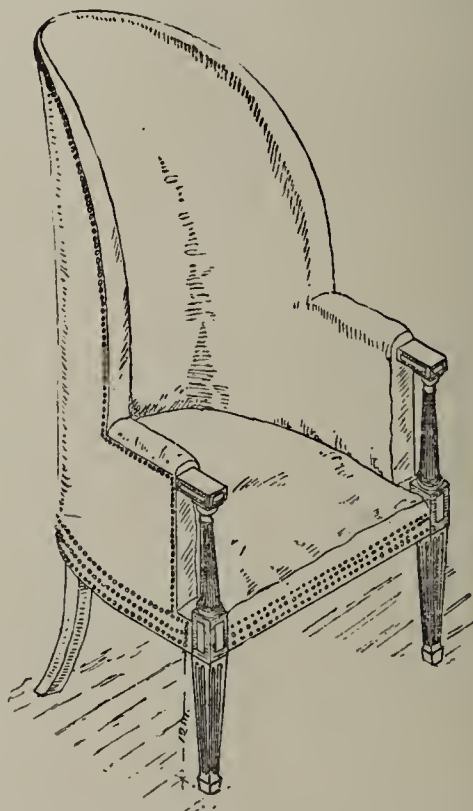
The rooms where the Alexandria Assemblies held their meetings are now a part of what is known as the City Hotel, and they were built some years before the portion known as Gadsby's Tavern, probably about 1780. The interior doorway shown on the plate is taken from this portion of the building.

I quote the following bit of history in connection with this hotel from the "*Recollections of Washington*," by G. W. P. Custis:

"It was in November of the last days, that the General visited Alexandria upon business and dined with a few friends at the City Hotel. Gadsby, the most accomplished of hosts, requested the General's orders for dinner, promising that there was a good store of canvas-back ducks in the larder. 'Very good, Sir,' replied the chief, 'give us some of them with a chafing-dish, some hominy, and a bottle of good madeira, and we shall not complain.'

"No sooner was it known in town that the General would stay to dinner than the cry was for the parade of a new company called the Independent Blues, commanded by Capt. Piercy, an officer of the Revolution. The merchant closed his books, the mechanic laid by his tools, the drum and fife went merrily round, and in the least possible time the Blues had fallen into their ranks and were in full march for headquarters.

"Meanwhile the General had dined and given his only toast, 'All our friends,' and finished his last glass of wine, when an officer of the Blues was introduced who requested, in the name of Capt. Piercy, that the Commander-in-chief would do the Blues the



Chair in Washington Lodge, Alexandria, Va., used by Geo. Washington when Worthy Master, 1788-1789.

² Advertisement from the *Virginia Gazette and Commercial Advertiser*. "City Tavern.

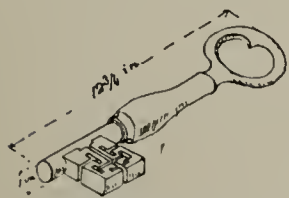
"Sign of the Bunch of Grapes.

"The Subscriber informs his customers * * * that he has removed * * * to his new and elegant three-story brick house, * * * which was built for a tavern and has twenty commodious and well-furnished rooms in it, where he has laid in a large stock of good old liquors and hopes he will be able to give satisfaction to all who will favor him with their custom.

"ALEXANDRIA, VA., February 6, 1793."

JOHN WISE.

honor to witness a parade of the corps. The General consented and repaired to the door of the hotel looking toward the public square, accompanied by Colonel Fitzgerald, Dr. Craik, and Mr. Herbert, and several other gentlemen. [This doorway was removed a few years ago from its original position and put up at a back entrance. See plate.] The troop went through many evolutions with great spirit and concluded by firing several volleys. When the parade was ended the General ordered the author of these recollections



A Key of the Bastille presented to Washington Lodge by Lafayette, 1825, weighed 5 lbs.

to go to Captain Piercy and express to him the gratification which he, the General, experienced, in the very correct and soldierly evolutions, marchings, and firings of the Independent Blues. Such commendation from such a source, it may well be supposed, was received with no small delight by the young soldiers, who marched off in fine spirits, and were soon afterwards dismissed. This was the last military order issued in person by the father of his country." The next historical event of interest connected with this house was the banquet to Lafayette by the citizens of Alexandria on his visit to this country in October, 1824. On his visit he brought his son, Geo. Washington Lafayette, with him. He was met by

a long procession of citizens, old soldiers carrying old artillery and relics of Washington and the Revolution, all fully described in the *Alexandria Gazette* of Oct. 19, 1824. Robert E. Lee, then a boy, was a marshal in this procession. The hotel's name was changed for the third time, at this date being called Claggett's Tavern, from its host. "About 5 o'clock the General [Lafayette] attended the public dinner at Claggett's Tavern, at which were present many distinguished gentlemen, among others the Hon. John Quincy Adams, Secretary of State, Commodores Rodgers and Porter, General Macomb, Colonels Peyton and Harvie of the Yorktown Committee, and several others." Among thirty toasts the first was "The memory of our late illustrious neighbor and fellow-citizen, Geo. Washington." On the 21st of February, 1825, the Lodge of Washington gave Lafayette a Masonic banquet at this hotel. The members present, the songs they sang, the toasts they drank, the speeches they made, are all recorded in the Lodge of Washington. Lafayette's toast was, "Greece, let us help each other."

To about 1877 this building was used as a hotel, under the name of the City Hotel. Later it was used as an auction-house and storage-warehouse. I am indebted to the records of Alexandria Washington Lodge No. 22, for many of the facts mentioned as well as the privilege of making the sketches of relics of Washington. GLENN BROWN.



The Seventh-Day Baptist Church at Newport, R. I.

THIS venerable edifice, for many years the place of worship of the Seventh-Day Baptist Society in Newport, some years ago passed by purchase into the hands of the Newport Historical Society, and is now occupied by that body as its cabinet and meeting-room. After long disuse, the building was re-opened to the public, with appropriate ceremonies, on the evening of November 10, 1884.

The church, when purchased by the Historical Society was found to be rapidly falling to decay, through long neglect and the action of the elements. A most thorough restoration became necessary, in the course of which portions of the work were entirely replaced with new, the character and ancient detail being scrupulously adhered to.

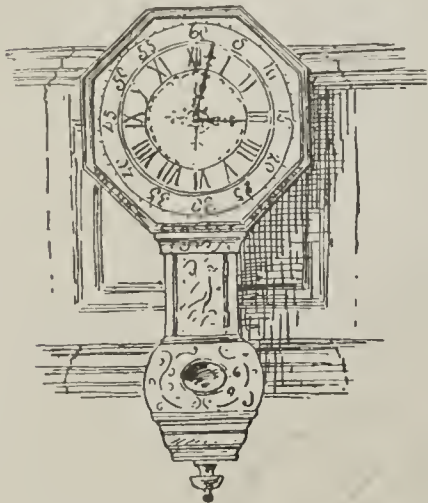
The Seventh-Day Baptist meeting-house, or church, as it is more generally styled, has a history of over one hundred and fifty years, having been erected in 1729. It demands more than a passing notice from the student of Colonial architecture for its venerable and sacred associations. Its structural and decorative features are thoroughly in unison with the best building practice of the second period of Colonial architecture, and are shown in detail on Plate 20, Part I and the accompanying sketches made in the church itself, previous to its restoration.

In the year 1678, Samuel Hubbard, one of the seven founders of the Sabbatarian Society in Newport, wrote to a friend in Jamaica, saying, "Our numbers here are twenty; at Westerly, seven; and at New London, ten." From the diary of the same Samuel Hubbard we learn that the church was organized in 1671. The Society always claimed to be

the oldest Sabbatarian and the fifth Baptist church in America. The first pastor was William Hiscox, who died May 24, 1704, in the sixty-sixth year of his age. Joseph Maxon was chosen to fill the office of travelling preacher for Westerly in September, 1732, and in October of the same year he was made pastor of both the Newport and Westerly churches. The Newport church, previous to the Revolution, maintained a strong and stirring organization: among its members were men reputable for their talents, learning and ability, and holding honored stations in public affairs. The war scattered the congregation, and the church never recovered its former prestige. Henry Burdick was ordained pastor, December 10, 1807. In 1808 the membership was reduced to ninety, and in 1809 to eighty-seven. The last pastor was Lucius Crandall. The records of the church terminate in 1839, and the last sacred services were held in that year. The sole surviving member of the Society living when the church passed out of the hands of the Sabbatarian trustees was Mrs. Mary Green Alger, who died on the 11th of October, 1884, at the age of ninety-three years, nine months and nine days, just one month previous to the dedication by the Historical Society. The church in the town of Westerly grew and prospered, and is still in a flourishing condition. Under the liberal Charter and Constitution of Rhode Island, the towns of Westerly and Hopkinton have always recognized as holy the seventh instead of the first day of the week. It is a curious sensation to walk through the streets of those towns on a Sunday morning and hear the buzz of machinery and the various sounds of a striving and busy community.

In 1706 the Sabbatarian Society purchased, in the then

town of Newport, a lot of land, situated at the junction of what are now known as Spring and Barney Streets, from Jonathan Barney, for "twenty-one pounds, six shillings,



and eight pence, current passable money at eight shillings per ounce silver." The deed was taken in the name of Arnold Collins, goldsmith, a member of the Society and the father of Henry Collins, a distinguished citizen who took an active part in the affairs of the town and colony, and was one of the founders of the Redwood Library, giving the land on which that build-

ing stands. Two smaller portions of land were afterwards added to the church lot.

At a meeting of the Society held November 9, 1729, it was voted "that a meeting-house be built, thirty-six feet in length and twenty-six feet in breadth, on part of that land whereon the present meeting-house now stands; and voted at the same time that Jonathan Weeden and Henry Collins be appointed a committee to undertake the whole affair of erecting said house, and to raise money by subscription. Voted at the same time that the two afore-mentioned brethren do their endeavors to make sale of their present meeting-house to the best advantage they can, and dispose of the money towards the better furnishing of the house they are to erect."

The character of the first meeting-house is unknown, but it must have been a very simple affair. The house of 1729 is the subject of this sketch. Like most of the Colonial buildings which I have measured, the dimensions overrun the established plan and instructions. The church measured thirty-seven feet front and twenty-seven feet deep, and all its parts and details are laid out with scrupulous exactitude with reference to symmetry and proportion.

The exterior of the church is of the most severe and barn-like character; with two rows of windows having plank frames, and with a shallow cornice, made up of a gutter and bed-mould, the latter mitreing around the heads of gallery window-frames. The entrance door has no features worthy of notice, and the steps are of Connecticut brown-stone, the usual material used for that purpose in Colonial work.

The roof is a simple double pitch, the frame being of oak timber and shown on the sectional drawing. The tie-beams, hewn into curves, are curious instances of framing. All furring-down for the ceiling is dispensed with, and the lathing is nailed directly on the 4" x 4" furrings, which are tenoned between the tie-beams.

All the timbers, with the exception of the tie-beams, are squared. The framing at the junction of the principals and tie-beams was badly conceived, and the hidden tenons rotted off, permitting the building to spread badly. In restoration it became necessary to insert two tension-rods and draw in the walls to their original vertical position. These rods run across the building at the line of the cornice.

The large drawings indicate the conscientious attention to detail which the Colonial mechanics were wont to bestow upon their works. The greater part of the inside finish is made of red cedar, painted white. All the members were wrought by hand, and the amount of curved and moulded work, including mitres, is extreme.

While engaged in making the measurements preparatory

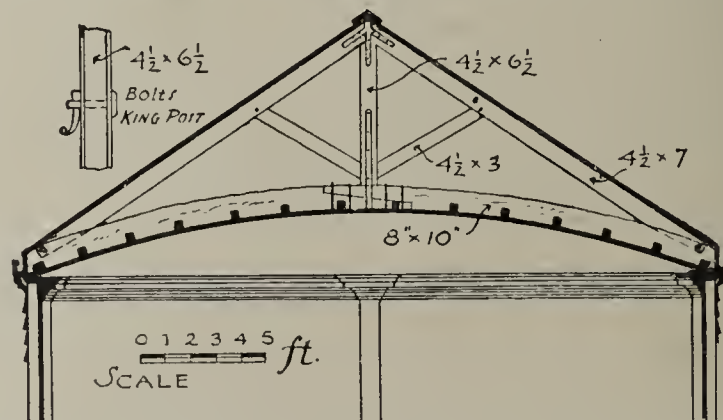
to the restoration, I was struck by a coincidence which gradually developed as the work progressed. It has always been a mystery, unsolved by investigation, as to who designed Trinity Church in Newport. It was erected in the years 1724-25, through the instrumentality of the English Society for the Propagation of the Gospel in Foreign Parts. The plans and instructions must have come from England, as it was not until some years later that architects of talent, like Peter Harrison, emigrated to the colonies. It is a free copy of Wren's church of St. James, Piccadilly, having the general character of that edifice, with, however, some strongly-marked differences. Instead of the row of Corinthian columns along the gallery, and supporting the vaulted ceiling, it has square and fluted piers, and the lower piers are much smaller, although panelled in the same way as those at St. James's. The ceiling is also different, substituting for a simple barrel-vault an elliptical and groined system of vaulting.

Whoever may have been its architect, the men who built Trinity church, in 1724-25, also built the Sabbatarian church, in 1729. It is not probable that an architect was employed for the latter edifice, but the section of every moulding and detail is the same in both structures, indicating the use of one set of hollow and round planes by the same hands. The designs of the galleries, piers and panelling are also the same. One feature in the Sabbatarian Church is, however, unique; *i. e.*, the pulpit stairs. These stairs, although partaking of all the characteristic features of the best domestic work of the day, are richer in detail and are more delicately wrought than in any other staircase of the time with which I am familiar. The staircase in Trinity Church is of a much simpler design, and the one in the Christopher G. Champlin house, the best domestic example in Newport, shows much less elaboration.

The panelling under the sounding-board of the Sabbatarian Church is the same as that on the ceiling over the warden's pew in Trinity Church, and the small pedestal on the sounding-board was surmounted by an English crown, probably of the same character as the one still remaining on the organ of old Trinity.

The tablets on the wall back of the pulpit, and shown on drawing, were presented to the Society by Deacon John Tanner, in 1773. The lettering is still clear and bright, with scrolls in the arched tops. Below the Decalogue appears the following text from *Romans III*, xxi: "Do we then make void the law through faith? God forbid; yea, we establish the law."

There is a legend that when the English army took posses-



NOTE. — The tie-beams are of rough-hewn timber, curved by the axe, scarfed in centre. The iron straps are roughly forged and the bolts which secure them to the king-post are simply driven through, the ends turned over and keyed. The timber is all of oak. The furrings for ceiling are about 4" x 4" and tenoned into the tie-beams at each end. The lathing is directly on the furrings. Each principal runs down to a feather end, but is tenoned into the tie-beam and pinned. The building spread badly, and in its restoration iron tension-rods were put in between the plates.

sion of Newport, in 1777, and desecrated all the places of worship, except Old Trinity and the Sabbatarian Church, by using them for riding-schools and hospitals, the latter edifice

was saved and guarded through respect for the Decalogue and the royal crown found within its walls.

The clock, forming the initial cut of this article, hangs on the face of the gallery, between the two central piers, facing the pulpit. It was made by William Claggett, a celebrated horologist of his day in Newport. The clock in the tower of Trinity Church was also made by him, and many of the tall clocks, with sun, moon, stars and signs of the zodiac, fre-

quently found in the possession of old families, bear his name. The church clock has been repaired and is again marking the hours, not of long and prosy sermons dealing with colonial brimstone, which seems to have been a very prominent article in the faith of our ancestors, but striking hour after hour the onward march of Newport's history, down from the eventful and romantic past, into the unknown future.

GEO. C. MASON, JR.



Six Hours in Salem, Massachusetts.



On Gallows Hill.

THE materials for the accompanying drawings and sketches, and the following facts, relative and irrelevant thereto, were collected by the present writer and a friend in a six-hour-long visit to Salem, supplemented by a short preliminary cramming at the Boston Library on the evening previous thereto. In so short a time, and with imperfect facilities (our only instruments were note-books, rules and pencils, and a kodak camera), it is perhaps presumptuous to suppose that much of fresh interest or of permanent value could be gathered in a field already so well harvested by such men as Arthur Little, Frank Wallis and others not less competent, but it so happened, partly by accident and partly also from design, that we devoted our attention principally to houses not treated before. In so doing we have hoped not only to escape comparisons, sure to be disastrous, but also to augment, in some slight degree, the sum total of drawings and documents pertaining to Colonial architecture in America.

In the popular mind, Salem is so indissolubly associated with the idea of witchcraft that in any article on the subject, however practical its nature or prosaic its style, it would be impossible not to refer in passing to that insane delusion, the horrid and bloody results of which have made the town famous not in the history of the country merely but in that of humanity at large. Indeed, the tragedy enacted there two centuries ago colors the life of the place to-day, and, like a murderer's conscience, clamors for recognition. There is a sinister something in the names one hears, such as the "Witch House" and "Gallows Hill"; the very word "witch," which once struck terror to brave hearts, is used now by tradesmen to enhance the value of their wares. In the court-house are still to be seen the documents relating to the trials, and objects used as evidence; among them the "witch-pins" with which the accused were supposed to have tormented their victims. On the corner of Washington and Lynde Streets we came upon a black bronze tablet bearing the following inscription:—

"Nearly opposite this spot stood, in the middle of the street, a building devoted from 1677 until 1718 to municipal and judicial uses. In it, in 1692, were tried and condemned for witchcraft most of the nineteen persons who suffered death on the gallows. Giles Corey was here

put to trial on the same charge, and, refusing to plead, was taken away and pressed to death. In January, 1693, twenty-one persons were tried here for witchcraft, of whom eighteen were acquitted and three condemned, but later set free, together with about 150 accused persons in a general delivery which occurred in May."

It was like encountering a funeral on the street, and, hurried and preoccupied as we were, we could not but pause, and try to realize, if only for an instant, the terror which ruled the community when husbands accused wives, and children parents, and safety lay neither in wealth nor station—least of all in innocence—and fear and cowardice passed like a pestilence from heart to heart.

In reading over the reports of the witch trials one is afflicted by a feeling of something uncanny in it all, and is tempted to believe in witchcraft—obsession by evil spirits, and the rest; but time has strangely reversed the positions of accuser and accused, for now it is the judges who appear to be the vehicle of the diabolic will, so blind and implacable they seem—so intent on having the blood of their victims. A single instance will suffice to illustrate this: One of the afflicted girls declared that Sarah Good, then on trial, had cut her with a knife and broken the blade in her flesh. Search



Pickering House.

was made, and, sure enough, the blade was found on Sarah's person. A young man, thereupon, arose and exposed the fraud. He produced the remainder of the knife, and told how he had thrown the broken blade away in the presence of the girl; but the Court, instead of admitting his evidence, dismissed him with an admonition not to tell lies and continued the taking of testimony. What wonder that

justice such as this wrung from Martha Corey the pathetic protest: "You are all against me and I cannot help it!"

Next to its having been the centre of the witchcraft delusion, Salem is perhaps most famous as the birthplace of Nathaniel Hawthorne and the supposed scene of many of his



Custom-House.

romances. The house where he was born, and others in which he lived at various times, may still be seen by the curious visitor, and so intermingled do the real and the ideal become with the lapse of time that one of the principal "objects of interest" is a house supposed to have been the original of the "Seven Gables," though there is little or no evidence in support of such an assumption. Whatever may have once been its condition, it certainly tallies ill with Hawthorne's description; and of gables we counted only two. The Pickering house came much nearer our own ideal—even to the magnificent old elm before the door. These two are about the only remaining examples of the many and steep-gabled houses built here in the middle of the seventeenth century, in evident imitation of the Gothic half-timbered cottages of England.

We visited the Custom-house, where Hawthorne served a term in the capacity of Surveyor of the Port, an experience which he subsequently immortalized in his introduction to the "*Scarlet Letter*." The place looks to-day exactly as he there describes it:—

"In my native town of Salem, at the head of what, half a century ago, in the days of old King Darby, was a bustling wharf,—but which is now burdened with decayed wooden warehouses, and exhibits few or no symptoms of commercial life; except, perhaps, a bark or brig, half way down its melancholy length, discharging hides; or, nearer at hand, a Nova Scotia schooner pitching out her cargo of firewood,—at the head, I say, of this dilapidated wharf, which the tide often overflows, and along which, at the base and in the rear of the row of buildings, the track of many languid years is seen in a border of unthrifty grass,—here, with a view from its front windows adown this not very enlivening prospect, and thence across the harbor, stands a spacious edifice of brick. From the loftiest point of its roof, during precisely three-and-a-half hours of each forenoon, floats or droops, in breeze or calm, the banner of the Republic; but with the thirteen stripes turned vertically, instead of horizontally, and thus indicating that a civil, and not a military, post of Uncle Sam's Government is here established. Its front is ornamented with a portico of half a dozen wooden pillars supporting a balcony, beneath which a flight of wide granite steps descends towards the street. Over the entrance hovers an enormous specimen of the American eagle, with outspread wings, a shield before her breast, and, if I recollect aright, a bunch of intermingled thunderbolts and barbed arrows in each claw."

Fresh from a reperusal of Hawthorne's description of his

life there, we tried to imagine him as still an incumbent of the post, going about his accustomed duties, and we almost duped ourselves into believing that we would see his familiar figure within each newly opened door. There was little to discourage such a fancy. For aught that we could see, he might have left there only yesterday. The same superannuated sea-captains, apparently, slouched about the corridors, calling one another "Cap," and discussing the last or coming "clam-fry," just as they did when Hawthorne passed among them like a prince disguised among his poor,—he alone conscious of his rank and power, and waiting till the time came to declare it. One of the above-mentioned dignitaries showed us the window at which Hawthorne worked, and the chamber in which he found the scarlet letter (if he ever found it, except in a chamber of his brain), in a manner which showed it to be an accustomed service.

The building itself, erected about the beginning of the century, impressed us as a fine example of later Colonial architecture, full of dignity and repose, and, though scarcely larger than some of the houses with which it is surrounded, expressing in unmistakable and appropriate terms its character and office.

Hawthorne is by no means the only illustrious son of Salem. Prescott was born here; here Roger Williams taught and preached, and Count Rumford kept a store. Washington and Lafayette both visited the little town in the stirring Revolutionary days, and almost all of the presidents since. It is said that the first armed resistance to British authority occurred at the North Bridge in an engagement known as "Leslie's Retreat." In the war of 1812 the battle between the "*Chesapeake*" and the "*Shannon*" was fought off the shore of Salem, and was witnessed from the hills by the townspeople.

But more interesting to us than the town's history were the lovely old houses of which it is built up.

We had come to see them and to this purpose we devoted our remaining time. To the mind of an architect the buildings of Salem arrange themselves naturally into three classes: First, those very old houses, built by early settlers in the most primitive times, possessing all the dignity and simplicity and, withal, the barrenness of the Puritan character, and around which cluster many strange, true histories and curious traditions; second, those built in later Colonial and Revolutionary days, usually by rich merchants and ship-owners, when Salem had become a principal port of entry, and an important commercial centre, and in which the Colonial style is exhibited in its very flower; and third, those purely modern structures

—confused, chaotic—which have sprung up in profusion in some parts of the town, like weeds in an old-fashioned garden.

The very oldest house of all, as well as the most famous, is the Roger Williams house, on the corner of Essex and North Streets. The exact date of its building is not known, but it cannot be far short of three centuries ago, for in 1675 the



A Salem Back-yard.

chimneys had to be taken down and rebuilt. It again suffered alteration in 1746, and now a vulgar little modern drug-store grows out of its withered old side, like some excrescence, indicative of age and disease and swift-coming dissolution. The western portion, with its quaint, overhanging

second story, is almost all that remains of the original structure, but from it, in imagination, one may reconstruct the whole.

In 1635 this house was the home of Roger Williams, and from it he was driven by Puritanical intolerance to seek shelter among the Indians at Narragansett Bay, where he



Pingree House.

founded the State of Rhode Island, as every school-boy knows. In a letter to his friend, Major Williams, he thus refers to the event which drove him thither :

“When I was unkindly and unchristianly, as I believe, driven from my house and land and wife and children (in the midst of a New England winter, now about thirty-five years past) at Salem, that ever honored Governor, Mr. Winthrop, privately wrote to me to steer my course to the Nahigonset Bay and Indians for many high and heavenly and publick ends encouraging me from the freenes of the place from any English claims or patents. I took his prudent motion as an hint and voice from God, and waving all other thoughts and motives I steered my course from Salem (through winter snows which I feel yet) into these parts where I may say Peniel, that is, I have seene the face of God.”

The house passed then into the possession of Captain Richard Davenport, whose administrators sold it in 1675 to Jonathan Corwin, notorious as being one of the two magistrates before whom were tried and condemned those first persons, “charged with certain detestable arts called witchcraft and forceries wickedly and feloniously used, practised and exercised by which the persons named were tortured, afflicted, pined, consumed, wasted and tormented.” The preliminary examinations of some of the accused are said to have taken place in a room of the old house, and this circumstance has given it the name of the “Witch House,” by which it is best known.

In rummaging over some old files of the *Essex Institute Bulletin* in the Boston Library I came upon a transcript of the contract between Corwin and one Daniel Andrewe for remodelling the house. I give it here entire. As an example of an early specification, it will be seen to possess all the diffuseness and obscurity common to such documents at the present time :

“The said Daniel Andrewe is to dig and build a cellar as large as the easterly room of said house will afford (and in the said room according to the breadthe and length of it) not exceeding six foot in height; and to underpin the porch and the remaining part of the house not exceeding one foot; the said kitchen being 20 feet long and 18 feet wide; and to make steps with stones into the cellar in two places belonging to the cellar, together with stone steps up into the porch. 2. For the chimney he is to take down the chimneys which are now standing, and to take and make up of the bricks that are now in the chimneys, and the stones that are in the lean-to cellar that now is, and to rebuild the said chimney

with five fireplaces viz: two below and two in the chambers and one in the garret; also to build one chimney in the kitchen with ovens and a furnace, not exceeding five feet above the top of the house. 3. He is to set the jambs of the two chamber chimneys and of the easternmost room below with Dutch tiles, the said owner finding the tiles; also to lay all the hearths belonging to the said house and to point the cellar and underpinning of said house and so much of the hearths as are to be laid with Dutch tiles the said owner is to find them. 4. As for lathing and plaistering he is to lath and fiele the four rooms of the house betwixt the joists overhead and to plaister the sides of the house with a coat of lime and haire upon the clay; also to fill the gable ends of the house with bricks and to plaister them with clay. 5. To lath and plaister the partitions of the house with clay and lime and to fill, lath and plaister the porch and porch chambers and to plaister them with lime and haire besides; and to fiele and lath them overhead with lime and to fill, lath and plaister the kitchen up to the wall plate on every side. The said Daniel Andrewe is to find lime, bricks, clay, stone, haire together with labourers and workmen to help him, and generally all the materials for effecting and carrying out of the aforesaid worke, except laths and nails. 7. The whole work before mentioned is to be done, finished and performed att or before the last day of August next following provided the said Daniel or any that work with him be not lett or hindered for want of the carpenter worke. 8. Lastly, in consideration of the aforesaid worke, so finished and accomplished as aforesaid, the aforesaid owner is to pay or cause to be paid unto the said workmen the summe of fifty pounds in money current in New England, to be paid at or before the finishing of the said worke. And for the true performance of the premises, we bind ourselves each to other, our heyeres, executors and administrators, firmly by these presents, as witnesse our hands, this nineteenth day of February, Anno Domini 1674-5

JONATHAN CORWIN
DANIEL ANDREWE ”

The meeting-house in which Roger Williams used to preach — the first for congregational worship built in America — has been carefully restored and preserved, and stands now in the rear of the Essex Institute. The frame is about all that remains of the original building.¹ It is so small that a person reaching forward from the front of the gallery might touch the extended hand of the minister behind the desk. It is used as a repository for many curious relics, among them Hawthorne’s desk, at which the “*Scarlet Letter*” was written, or at least begun.

The Pickering house, before alluded to, is also of great antiquity, having been built in 1651 by John Pickering, and inhabited ever since by his direct lineal descendants. For this reason, perhaps, it betrays few evidences of the ravages

of time. There are other houses in Salem, built about the sametime, which, though interesting historically, present few attractions to the lovers of architectural beauty. It was for those built about the year 1800 that we reserved our admiration and our lead-pencils — great square structures, usually of brick and stone, with wooden cornices and porches. One



Typical Salem Frame House.

of them, typical of the whole class, especially arrested our attention by the beauty of its proportions and detail. Standing

¹ During the current year Mr. Eben Putnam has brought forward an elaborate argument, which seeks to show that this cherished relic is not the first meeting-house erected in 1634 and that, even if it is the earliest church building in Salem, still earlier churches were erected — the Boston and Cambridge churches in 1632 and the Dorchester church in 1633. — ED.

a little back from the street, and apart from its neighbors on either side, it displayed a façade plain almost to barrenness, but so well fenestrated and divided horizontally by broad bands of brickwork at each floor-level as to quite fill and satisfy the eye. This wall was finished with a well-proportioned cornice, and this, in turn, surmounted by a delicate balustrade. The only other bit of ornament consisted in one of those dainty and beautiful semicircular porches before the entrance, of which we saw so many in Salem. Through the courtesy of its occupants, we obtained admission to this house, and made drawings of much of its interior woodwork, which was both rich and refined. It was while so engaged that we first learned that the house had been the scene of one of the most horrible murders in all the history of crime, known at the time of its committal as the "Salem Murder," and celebrated alike for its cold-blooded brutality, the high position of many of the individuals concerned, and the singular succession of fatalities which accompanied and followed it. The facts are, briefly, these:

In a room of the old house, on the night of the 6th of April, 1830, Capt. Joseph White, a rich and respected citizen of Salem, was stabbed and beaten to death, as was alleged, by his nephews, George and Richard Crowninshield, and an accomplice, in order, it is supposed, to obtain possession of the old man's will. When the crime was discovered, the whole countryside was aroused, a great public meeting held, and the murderers hunted down and apprehended. In the trials which followed, some of the greatest lawyers in the country participated, among them Daniel Webster and Samuel Hoar. The jury failed to agree, and so the trials came to nothing; but they were full of startling and dramatic incidents. Chief Justice Isaac Parker, immediately after delivering his charge to the jury, fell forward, dead, and one of the Crowninshields killed himself in jail while waiting trial. The other, Richard, was the inventor of some of the most intricate machinery used in the factories of New England to-day.

This tale, when we heard it, somehow dampened our architectural ardors. At this window, we reflected, where now the sun streamed so brightly in, the assassin entered; these floors creaked warningly beneath his stealthy feet, and then were treacherously still; this spotless white woodwork had been crimsoned by the old man's blood; these walls resounded with his dying groans. We did not care to linger after that, but tiptoed down the broad stairs and through the

still hall out into the welcome noise and glare of Essex Street.

The Essex Institute was just next door, and we spent half an hour very pleasantly in the museum, where there are many pieces of fine old furniture and woodwork taken from houses now destroyed. We found fine furniture, also, in the house of Major George Whipple, and the first "Salem cupboard" that we had ever seen.

A little beyond the Essex Institute is the armory of the Salem Cadets, a stately old house built by Col. Francis Peabody in 1818. Its front is diversified by two segment-shaped bays, in this respect a departure from the usual Salem type, though a common feature of many old houses in Boston. The interior is more than ordinarily grand, one room containing a white marble mantel with carved caryatides. Off of the stair-landing is a banquetting-hall finished in oak in Elizabethan Gothic, where, we are told by the guide-book, "Prince Arthur of England was entertained at dinner on the occasion of his attending the funeral of George Peabody, the banker, February 8, 1870." This rich, dark, elaborate interior is in startling contrast to the trim white Colonial finish of the rest of the house.

We left Salem for Boston about three in the afternoon, with such feelings of regret as must have been Sinbad's on quitting the Valley of Diamonds, for, to our unaccustomed Western eyes, the place seemed a veritable mine of architectural wealth. The permanent impression left with us by our hasty visit was of an exceedingly quaint and picturesque old town, striving here and there to be "smart" and modern, like some faded spinster who has seen better days, who mistakenly prefers our shoddy fabrics to the faded silks and yellow lace and other heirlooms of an opulent past. The old houses which we visited, as redolent with memories of other days as a rose that has been kissed and laid away, awoke in us a mood of pleasant melancholy full of vague guesses and conjectures. It was as though the houses themselves were trying to communicate to us their secrets, and had half succeeded. They seemed, indeed, human in a way that modern houses never do—like the Colonial dames, their mistresses—trim, plain and a bit prudish in outward appearance, but interiorly beautiful, full of fine and delicate sentiment. This comparison, fanciful perhaps, is yet applicable to the old houses of the South, which occupy their acres more invitingly, with less restraint, and are, altogether, more charming outwardly, yet, within, are not without a certain strain of coarseness.

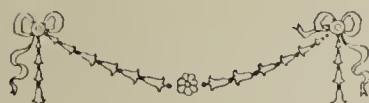
CLAUDE FAYETTE BRAGDON.



General Index of Text and Illustrations,

VOLUMES I AND II

Chronology of American Buildings.¹



SEVENTEENTH CENTURY.

- | | | | |
|---|---|--|---|
| 1632
St. Luke's, Smithfield, Va. | 1640
Minot House, Dorchester, Mass.
Old Stone House, Guilford, Conn. | 1660
St. John's Church, Hampton, Va. | 1683
Philipse Manor House [southern part], Yonkers, N. Y. |
| 1634
Cradock House, Medford, Mass. | | 1664
Wyckoff House, Flatlands Neck, L. I. | 1684
Waller House, Salem, Mass. |
| 1635
Garrison House, Newburyport, Mass.
House of Seven Gables, Salem, Mass. | 1643
Pigeon Cove, Mass. House at Putnam House, Danvers, Mass. The Gen. | 1667
Ely Tavern, Springfield, Mass. | 1686
Wayside Inn, Sudbury, Mass. |
| 1636
Fairbanks House, Dedham, Mass. | 1651
Pickering House, Salem, Mass. | 1678
Christ Church, Williamsburg, Va. | 1696
Dutch Church, Hackensack, N. J. |
| 1639
Bull House, Newport, R. I. The Gov.
Curtis House, Jamaica Plain, Mass. | 1652
Livezey's House, Philadelphia, Pa.
165[?]
Whipple House, Ipswich, Mass. | 1680
Red Horse Inn, Sudbury, Mass.
1681
Old Ship Church, Hingham, Mass. | 1700
Court-house, Williamsburg, Va. Farmington, Conn. Old House at Gloria Dei, or Old Swedes Church, Philadelphia, Pa. Shirley, James River, Va. |

EIGHTEENTH CENTURY.

- | | | | |
|--|---|--|---|
| 1703
St. Peter's Church, New Kent Co., Va. | 1737
Carter's Grove, James River, Va. | 1755
Pennsylvania Hospital, Philadelphia, Pa. | 1774
Meeting-house, Sandown, N. H. |
| 1706
Mabee House, Schenectady, N. Y. | Hancock House, Boston, Mass.
Westover, James River, Va. | Winslow House, Plymouth, Mass. | 1780
Forrester House, Salem, Mass.
Paca House, Annapolis, Md. |
| 1711
St. James's Church, Goose Creek, S. C. | 1738
Royall House, Medford, Mass.
St. Peter's Church, Philadelphia. | 1757
Gunston Hall, Va. | 1781
Elsie Gerretsen House, Brooklyn, N. Y. |
| 1712
Old Corner Bookstore, Boston, Mass.
" State-house, Boston, Mass. | 1740
Brice House, Annapolis, Md.
Samuel Colton House, Longmeadow, Mass.
Lang House, Jeffrey, Salem, Mass.
Oliver House, Dorchester, Mass.
Verplanck Homestead, Fishkill, N. Y. | 1758
St. Peter's P. E. Church, Philadelphia, Pa. | 1784
Gov. Langdon House, Portsmouth, N. H.
Solitude, Philadelphia, Pa.
Unitarian Church, Roxbury, Mass. |
| 1713
Sam'l Porter House, Hadley, Mass. | 1742-62
Faneuil Hall, Boston, Mass. | 1759
Vassall-Craigie-Longfellow House. | 1786
Erasmus Hall, Brooklyn, N. Y. |
| 1715
Bruton Parish Church, Williamsburg, Va. | 1743
Mount Vernon, Va.
Philipse Manor House, Yonkers, N. Y.
State-house, Newport, R. I. | 1760
Blake House, Springfield, Mass. | 1787
Morris House, Philadelphia, Pa. |
| 1717
Waitt Place, Barnstable, Mass. | 1744
Cloisters, Ephrata, Pa.
McDowell Hall, Annapolis, Md. | 1761
Christ Church, Cambridge, Mass.
Mt. Pleasant Mansion, Fairmont Park, Philadelphia, Pa. | 1790
Brandon, James River, Va.
Deming House, Litchfield, Conn.
Taylor House, Roxbury, Mass.
Van Rensselaer Manor House, Albany, N. Y. |
| 1720
Christ Church, Philadelphia, Pa.
Pepperell Mansion, Kittery, Me. | 1745
Holden Chapel, Cambridge, Mass.
Wells House, Cambridge, Mass. | 1762
Morris House, New York, N. Y. | 1791
Longswamp Reformed Church, Mertztown, Pa. |
| 1725
Berkeley, James River, Va.
Rosewell, Whitemarsh, Va. | 1749
King's Chapel, Boston, Mass. | 1763
Woodford House, Philadelphia, Pa. | 1793
Gadsby's Tavern, Alexandria, Va. |
| 1727
Christ Church, Philadelphia, Pa. | 1750
Bellingham-Cary House, Chelsea, Mass.
First Church, Farmington, Conn.
Lefferts Homestead, Brooklyn, N. Y.
Tulip Hill, West River, Md.
Wentworth House, Little Harbor. | 1764
Ladd House, Portsmouth, N. H.
St. Paul's Chapel, New York, N. Y. | 1798
Cook House, Brookline, Mass. Isaac.
Hurd House, Charlestown, Mass. |
| 1729
Independence Hall, Philadelphia.
Old South, Boston.
Seventh Day Baptist Church, Newport, R. I. | | 1765
Van Rensselaer Mansion, Albany, N. Y. | 1799
Octagon House, Washington, D. C.
" " Woodlawn, Va. |
| 1730
Bartram House, John, Philadelphia, Pa.
Pepperell House, Kittery, Me. | | 1767
Christ Church, Alexandria, Va. | 1800
Jonathan Childs House, Rochester, N. Y.
Haven House, Portsmouth, N. H.
Hodges House, Salem, Mass.
Phillips House, Salem, Mass.
Thompson House, Charlestown, Mass. |
| 1732
Christ Church, Lancaster Co., Va. | 1752
Braddock House, Alexandria, Va.
Carlyle House, Alexandria, Va.
Custom-house, Charleston, S. C.
St. Michael's Church, Charleston, S. C. | 1768
Jeremiah Lee House, Marblehead, Mass. | |
| 1733
St. Philip's Church, Charleston, S. C. | | 1770
Carpenters' Hall, Philadelphia, Pa.
Chase House, Annapolis, Md.
Harwood House, Annapolis, Md.
Quincy Mansion, Quincy, Mass. | |
| 1735
Old Swedes Church, Wilmington, Del. | | 1771
Boston Tea-party House. | |
| | | 1772
State-house, Annapolis, Md.
Stebbins House, Deerfield, Mass. | |

¹ Mentioned in Volumes I and II [Parts I-VIII].

NINETEENTH CENTURY.

- 1801 Essex House, Salem, Mass.
Nichols House, Salem, Mass.
- 1802 Ellicott Hall, Batavia, N. Y.
First Church, West Springfield, Mass.
Oliver House, Salem, Mass.
- 1803 New York City-hall.
Sackett House, Sackett's Harbor, N. Y.
St. John's Chapel, New York, N. Y.
- 1804 Judge Walker House, Lenox, Mass.
- 1806 Colton House, Agawam, Mass. Rufus.
- 1806 South Church, Salem, Mass.
- 1808 Williams House, Boston, Mass.
- 1809 Mappa House, Trenton, N. Y.
- 1810 Joseph Cabot House, Salem, Mass.
- 1811 Alexander House, Springfield, Mass.
- 1812 Church, Ashfield, Mass.
First Church, Northampton, Mass.
" Congregational Church, Canandaigua, N. Y.
Monumental Church, Richmond, Va.
- 1813 Court-house, Lenox, Mass.
- 1814 Arnold House, Charlestown, Mass.
Church, Lenox, Mass.
Unitarian Church, Trenton, N. Y.
- 1815 Old North Church, New Haven, Conn.
Ontario County Jail, Canandaigua, N. Y.
- 1816 Tudor House, Georgetown, D. C.
Woolsey House, Sackett's Harbor, N. Y.
- 1817 University of Virginia, Charlottesville, Va.
- 1818 Cadet Armory, Salem, Mass.
First Church, Springfield, Mass.
Peabody House, Salem, Mass.
Safford House, Salem, Mass.
- 1819 St. Paul's Church, Ratcliffeboro', S. C.
- 1820 Isaac Hill's House, Rochester, N. Y.
Pickman House, Salem, Mass.
- 1821 Hobart College Building, Geneva, N. Y.
- 1826 First Church, Ware, Mass.



Alphabetical Chronological Tabulation.

- Alexander House, Springfield, Mass., 1811.
Arnold House, Charlestown, Mass., 1814.
Bartram House, Phila., Pa., 1730.
Bellingham-Cary House, Chelsea, Mass., 1750.
Berkeley, James River, Va., 1725.
Blake House, Sp'gfield, Mass., 1760.
Boston Tea-party House, 1771.
Braddock House, Alexandria, Va., 1752.
Brandon, James River, Va., 1790.
Brice House, Annapolis, Md., 1740.
Bruton Parish Church, Williamsburg, Va., 1715.
Bull House, Newport, R. I., 1639.
Cabot House, Salem, Mass., 1810.
Cadet Armory, Salem, Mass., 1818.
Carlyle House, Alexandria, Va., 1752.
Carpenters' Hall, Phila., Pa., 1770.
Carter's Grove, Va., 1737.
Chase House, Annapolis, Md., 1770.
Childs House, Rochester, N. Y., 1800.
- CHRIST CHURCH:—
Alexandria, Va., 1767.
Cambridge, Mass., 1761.
Lancaster Co., Va., 1732.
Philadelphia, Pa., 1720.
Ware, Mass., 1826.
Williamsburg, Va., 1678.
- Church, Ashfield, Mass., 1812.
" Lenox, Mass., 1814.
Cloisters, Ephrata, Pa., 1744.
Colton House, Agawam, Mass., 1806.
Colton House, Longmeadow, Mass., 1740.
Cook House, Br'kline, Mass., 1798.
Court-house, Lenox, Mass., 1813.
" Williamsburg, Va., 1700.
Cradock House, Medford, Mass., 1634.
Curtis House, Jamaica Plain, Mass., 1639.
Custom-house, Charleston, S. C., 1752.
Custis House, Woodlawn, Va., 1799.
Deming House, Litchfield, Conn., 1790.
Dutch Church, Hackensack, N. J., 1696.
Ellicott Hall, Batavia, N. Y., 1802.
Ely Tavern, Springfield, Mass., 1667.
- Erasmus Hall, Brooklyn, 1786.
Essex House, Salem, Mass., 1801.
Fairbanks House, Dedham, Mass., 1636.
Faneuil Hall, Boston, 1742.
- FIRST CHURCH:—
Farmington, Conn., 1750.
Northampton, Mass., 1812.
Springfield, Mass., 1818.
West Springfield, Mass., 1802.
- First Congregational Church, Canandaigua, N. Y., 1812.
Forrester House, Salem, Mass., 1780.
Gadsby's Tavern, Alexandria, Va., 1793.
Garrison House, Newburyport, Mass., 1635.
Gerretsen House, Brooklyn, 1781.
Gloria Dei, or Old Swedes Church, Philadelphia, Pa., 1700.
Gunston Hall, Va., 1757.
Hancock House, Boston, 1737.
Harwood House, Annapolis, Md., 1770.
Haven House, Portsmouth, N. H., 1800.
Hill House, Rochester, N. Y., 1820.
Hobart College, Geneva, N. Y., 1821.
Hodges House, Salem, Mass., 1800.
Holden Chapel, Cambridge, Mass., 1745.
House of Seven Gables, Salem, Mass., 1635.
Hurd House, Charlestown, Mass., 1798.
Independence Hall, Phila., Pa., 1729.
King's Chapel, Boston, Mass., 1749.
Ladd House, Portsmouth, N. H., 1764.
Lang House, Salem, Mass., 1740.
Langdon House, Portsmouth, N. H., 1784.
Lee House, Marblehead, Mass., 1768.
Lefferts House, Brooklyn, 1750.
Livezey's House, Phila., Pa., 1652.
Longswamp Reformed Church, Mertztown, Pa., 1791.
Mabee House, Schenectady, N. Y., 1706.
Mappa House, Trenton, N. Y., 1809.
McDowell Hall, Annapolis, Md., 1744.
- Meeting-house, Sandown, N. H., 1774.
Minot House, Dorchester, Mass., 1640.
Monumental Church, Richmond, Va., 1812.
Morris House, New York, 1762.
" " Phila., Pa., 1787.
Mt. Pleasant Mansion, Fairmont Park, Philadelphia, Pa., 1761.
Mount Vernon, Va., 1743.
New York City-hall, 1803.
Nichols House, Salem, Mass., 1801.
Octagon House, Washington, D. C., 1799.
Old Corner Bookstore, Boston, 1712.
" North Church, New Haven, Conn., 1815.
" Ship, Hingham, Mass., 1681.
" South, Boston, Mass., 1729.
" State-house, Boston, 1712.
" Stone House, Guilford, Conn., 1640.
" Swedes Church, Wilmington, Del., 1735.
Oliver House, Dorchester, Mass., 1740.
" " Salem, Mass., 1802.
Ontario County Jail, Canandaigua, N. Y., 1815.
Paca House, Annapolis, Md., 1780.
Peabody House, Salem, Mass., 1818.
Pennsylvania Hospital, Phila., Pa., 1755.
Pepperell House, Kittery, Me., 1720.
Philipse Manor House, Yonkers, N. Y., 1683-1743.
Phillips House, Salem, Mass., 1800.
Pickering House, Salem, Mass., 1651.
Pickman House, Salem, Mass., 1820.
Porter House, Hadley, Mass., 1713.
Putnam House, Danvers, Mass., 1650.
The Gen.
Quincy Mansion, Quincy, Mass., 1770.
Rosewell, Whitmarsh, Va., 1725.
Royall House, Medford, Mass., 1738.
Sackett House, Sackett's Harbor, N. Y., 1803.
Safford House, Salem, Mass., 1818.
St. James's, Goose Creek, S. C., 1711.
St. John's Chapel, New York, N. Y., 1803.
" " Hampton, Va., 1660.
St. Luke's, Smithfield, Va., 1632.
St. Michael's Charleston, S. C., 1752.
- St. Paul's Chapel, New York, N. Y., 1764.
" " Ratcliffeboro', S. C., 1819.
St. Peter's, New Kent Co., Va., 1703.
" " Phila., Pa., 1738.
" " P. E. Church, Philadelphia, Pa., 1758.
St. Philip's, Charleston, S. C., 1733.
Seventh Day Baptist Church, Newport, R. I., 1729.
Shirley, James River, Va., 1700.
Solitude, Philadelphia, Pa., 1784.
South Church, Salem, Mass., 1806.
State-house, Annapolis, Md., 1772.
" Newport, R. I., 1743.
Stebbins House, Deerfield, Mass., 1772.
Taylor House, Roxbury, Mass., 1790.
Thompson House, Charlestown, Mass., 1800.
Tudor House, Georgetown, D. C., 1816.
Tulip Hill, West River, Md., 1750.
Unitarian Church, Roxbury, Mass., 1784.
" " Trenton, N. Y., 1814.
University of Virginia, Charlottesville, 1817.
Van Rensselaer Manor House, Albany, N. Y., 1790.
" " Mansion, Albany, N. Y., 1765.
Vassall-Craigie-Longfellow House, Cambridge, 1759.
Verplanck House, Fishkill, N. Y., 1740.
Waitt Place, Barnstable, Mass., 1717.
Walker House, Lenox, Mass., 1804.
Waller House, Salem, Mass., 1684.
Wayside Inn, Sudbury, Mass., 1686.
Wells House, Cambridge, Mass., 1845.
Wentworth House, Little Harbor, 1750.
Westover, James River, Va., 1737.
Whipple House, Ipswich, Mass., 165[?].
Williams House, Boston, 1808.
Winslow House, Plymouth, Mass., 1755.
Woodford House, Phila., Pa., 1763.
Woolsey House, Sackett's Harbor, N. Y., 1816.
Wyckoff House, Flatlands Neck, L. I., 1664.

General Index of Text and Illustrations.

VOLUMES I AND II.

- A —
- ABINGDON, BERKS, ENG :—
 Christ's Hospital, ii, 96, **98**
 Doorway, VIII, **3**
 Tomkins Almshouse, ii, 96, **99**
 Town-hall, VIII, **19**; ii, 95
- Academy of Arts founded by F. Johnston. Royal Hibernian, ii, 111
 " Fort Hills, Canandaigua, N. Y., ii, 3
- Accident at St. Mary-le-Strand at the Proclamation of Peace, ii, 105
- Accokeek, ii, 49
- Accomack, ii, 13, 20
- Acton, Annapolis, Md. The Home of the Murrys, ii, **57**
- Adam. The Brothers, i, 18; ii, 11, 84, 89, 90, 95, 100
 " Ceiling. An, i, 8
- Adams House, Quincy, Mass. The J. Q., i, **3**; ii, 82
- Advertisement. An old Irish, ii, 112
- Agawam, Mass., ii, 62, 66, **67**
- ALBANY, N. Y. :—
 Van Rensselaer Manor House, i, 13, 14, 15; I, 11
 " " Mansion House, i, **13**
- Aldborough House, Dublin, ii, 111
- Aldrich, Architect of All Saints' Church, Oxford, Eng. Dean, ii, 94
- Aldrich's Book, "*Elements of Architecture*," in Latin. Dean, ii, 94
- ALEXANDRIA, VA. :—
 Braddock House, i, 29
 Carlyle House. Mantels in, III, **18**
 Cazanove. Mantel at, i, **22**
 Christ Church, II, **19, 20, 21, 22**
 Gadsby's Tavern, i, 30; I, 9
- Allen and the Rebuilding of Bath, Eng. Ralph, ii, 95
- All Saints' Church, Northampton, Eng., ii, 95; VIII, **15**
- " " Oxford designed by Dean Aldrich, ii, 94
- Almshouse, Abingdon, Eng. Tomkins, ii, 96, **99**
 " Maidstone, Eng. Banks, ii, 96, **99**
 " Trinity Ground, London, VIII, **22**
- Almshouses. English, ii, 96
- Altar, Rye, Eng., ii, 98
 " Table, Rye, Eng., ii, **102**
- Alton, Hants, Eng. Porch, ii, **92**
 " " " House, ii, **96**
- Ames. John, Architect, ii, 69
- Analostan, Va., ii, 49
- "Ancient." The Van Rensselaer, i, 13
- Andirons, VI, **7, 25**
- Andrew House, Salem, Mass, VII, **13, 25**
- Andros. Sir Edmund, ii, 15
 " Gov., ii, 26
- Annapolis, Md., i, 19
 " on the Severn, ii, 57
- ANNAPOLIS, MD. :—
 Acton. The Home of the Murrys, ii, **57**
 Brice House, i, **19**; ii, 27, **59**
 Chase House, i, 20; ii, 59; ii, **58**
 Franklin House, ii, **60**
 Harwood House, i, **19, 20, 21**; ii, 27, **58, 59**
 Jennings House, i, 20; ii, **59**
 McDowell Hall, ii, **60**
 Marx House, VII, **4**
 Paca House, ii, 27; VI, **1**
 St. Anne's Church, ii, 61
 St. John's College, i, 23; ii, 60
 Stair-end in Scott House, i, **22**
 State-house, i, 23; ii, **59**
 Stewart House. Peggy, ii, **60**
 Street Plan, ii, 58
 Window in Chase House, i, **21**
 " " Harwood House, i, **20**
- Anne. Queen, ii, 42, 81
 " Statues of Queen, ii, 105
- Apthorpe House, New York, N. Y., i, **14**
- ARCHITECTS :—
 Adam Brothers, i, 18; ii, 11, 84, 89, 90, 95, 100
 Aldrich. Dean, ii, 94, 98
 Ames. John, ii, 69
 Banner. Peter, i, 10
 Bell, ii, 93
 Benjamin. Asher, ii, 66
 Buckland, ii, 59
 Bulfinch. Charles, i, 11, 19
 Campbell. Colin, ii, 84, 96
 Cassels, ii, 110
 Chambers. Sir Wm., i, 18; ii, 84, 110
 Clarissault. M., i, 23
 Clarke. Joseph, ii, 59
 Cooley. Thomas, ii, 110
 Damon. Capt. Isaac, ii, 70, 71
 Dance, Jr. George, ii, 106
 Duff, ii, 61
 Ensor, ii, 110
 Gandon. James, ii, 110
 Gibbs. James, i, 17, 28; ii, 84, 94, 105
 Hadfield. George, i, 19
 Hallet, i, 19
 Hamilton. James, i, 18
 Harrison. Peter, i, 10, 32
 Hawksmoor. Nicholas, ii, 84, 94, 105
 Hoban. James, i, 19
 Johnston. Francis, ii, 110, 111
 Jones. Inigo, ii, 84, 100
 Kearsley. Dr. John, i, 17, 18
 Latrobe. Benjamin, i, 19
- ARCHITECTS :—
 McBean, i, 17
 McComb. John, i, 17
 Mangin, i, 18
 Mason. George C., i, 10
 Munday. Richard, i, 10
 Murray. W., ii, 110, 111
 Norman. J., ii, 65
 Rhoads. Samuel (Penn. Hospital)
 Smibert. John, i, 10
 Smith. John, ii, 110
 " Robert (Carpenters' Hall).
 Spratz. William, i, 5
 Sproule, ii, 110
 Strickland. William,
 Taylor, ii, 84
 Thornton. Dr. William, i, 19; ii, 48
 Towne. Ithiel, ii, 70
 Vanbrugh. Sir J., ii, 84, 94, 95
 Ward. John, ii, 94, 95
 Wilkins, ii, 110, 111
 Wren, ii, 93, 94, 105, 106
 Wyatt. Benjamin, i, 10
- Architectural Review*, London, ii, 99
- Architecture in Dublin. Georgian, ii, 107
 " of England. Eighteenth-century, ii, 91
 " Georgian Architecture true, ii, 92
 " "*Architecture*." Ware's, ii, 86
- Architrave Bases, i, **23**
- Armory of the Salem Cadets, i, 36
- Arms of Capt. John Smith, ii, 26
 " Royal, ii, 96; VIII, **17**
- Arnold, Benedict, aided by Mrs. Byrd, ii, 42
 " Homestead, Charlestown, Mass. Doorway, II, **9**
 " Mansion. Benedict. Philadelphia, Pa., IV, **30, 32, 33, 35, 36**
- Arthur's Visit to Salem. Prince, i, 36
- Arts. Royal Hibernian Academy of, ii, 111
- Ashfield, Mass. Church, ii, **68, 69**
- Asylum Building, Somerville, Mass. McLean, ii, **84**
 " Staircase. McLean, ii, **85**
- Atherington, Eng. Memorial Tablet, ii, **104**
- Avery House, Pequonnock, Conn., i, 3
 " Peter, i, 9
- Avon, N. Y., ii, 5
- Ayrault. Dr., i, 5
- Ayrault House, Geneseo, N. Y., i, 32; ii, 6; V, **5**
- Ayrault House. Hood. Newport, R. I., i, 6
- B —
- Bacon. General, ii, 13, 25
- Bacon's Rebellion, ii, 26, 49
- Bailey Prison, London, Eng. Old, ii, **106**
- Ball-room. Count Rumford's, ii, **77**
- Ball-rooms, i, 30; ii, 3, 77
- Baltimore. Lord, ii, 49
 " Home of the Calverts, VI, **28, 29, 30, 31**
- BALTIMORE, MD. :—
 Fan-lights, II, **39, 40**
 Homewood Stable, i, **22**
 Mantels, VI, **13, 14**
 Side-lights, II, **41**
- Baluster Sun-dial, ii, **91**
- Balusters. Twisted, i, **15, 20, 27**; II, **28, 47, 52**; ii, 86
- Balustrades, i, 7
 " Roof, i, 6, 12
- Bank of Ireland, Dublin, ii, 110, **111**
- Banks Almshouse, Maidstone, Eng., ii, 96, **99**
- Banner. Peter. Architect, i, 10
 " *Barber's Historical Collections*, ii, 68
- Barneveld. John of, ii, 10
 " N. Y. Olden, ii, 10
- Barns. Washington's, ii, 47
- Barnstable, Mass. Mantel in Waitt Place, III, **19**
- Bartram House, Philadelphia, Pa. The John, i, 15; IV, **9**
 " John. Botanist, ii, 46
 " William. Botanist, ii, 46
- Bastile. Key of the, i, **31**
- BATAVIA, N. Y. :—
 Cary House, ii, **4**
 " " Door, i, **33**
 Ellicott Hall, ii, **4**
 Office of the Holland Purchase, i, **33**
- Batchelder House, Cambridge, Mass., ii, 82
- Bath, Eng. Prior Park, ii, 95
 " " rebuilt by John Wood, ii, 95
- Battle between "*Chesapeake*" and "*Shannon*," i, 34
 " of Long Island, i, 12
 " " Lundy's Lane, ii, 4
 " " Sackett's Harbor, ii, 7
- Battle Sussex, Eng. House at, ii, **100**
- Bay-window, Guildford, Eng., ii, **100**
 " Rye, Eng., ii, 97, **99**
 " St. Cross, Winchester, Eng., ii, 100
- Beall Air, Va., ii, 56
- Bedford Tower, Dublin Castle, VIII, **46**
- Bedposts, i, **31**
- Beech Timber. Red, ii, 11
- Bell, Architect, ii, 93
- Belle Air. Home of the Fitzhughs, ii, 50
- Bellingham-Cary House, Chelsea, Mass., II, **49, 50, 51, 52**

EXPLANATION :— The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numerals indicating the Part, and bold-face figures showing the location of the plate in that Part

- Belvoir, Va. Burning of, ii, 45
 " " Seat of the Fairfaxes, ii, 44, 52
 Benham, Berks, Eng., VIII, 11
 Benjamin's "Country Builders' Assistant." Asher, ii, 65, 86; VII, 32
 Berkeley. Governor, ii, 13
 " Sir W., ii, 20, 21
 " Statue of Norbonne, Williamsburg, Va., ii, 18
 Berkeley, Va., ii, 27, 39
 Bermuda Hundred, Va., ii, 32
 " Nether Hundred, ii, 31
 Berry Hill, Va., ii, 50
 Bertram House for Aged Men, Salem, Mass., VII, 31
 Bicknell House Mantels, Rochester, N. Y., II, 5
 Bifield, Mass. Dummer House, VII, 30
 Big Tree Inn. Geneseo, N. Y., ii, 6
 Billings House, Trenton, N. Y., ii, 11
 " John, ii, 10
 Bjork. Pastor, ii, 12
 Blackford House Mantels, Fairfax Co., Va., i, 10
 Bladen's Folly, ii, 60, 61
 Blair. Rev. James, ii, 15, 19
 " Tombs, Jamestown, Va., ii, 21
 Blair's Quarrel with Sir E. Andros, ii, 15
 Blanchard. Joshua. Builder of the Old South Church, Boston, i, 27
 Blandfield. Home of the Beverlys, ii, 50
 Blandford, Eng., rebuilt in 1740. Town of, ii, 98
 Blenheim, ii, 94
 Blessing. The Roman Catholic, ii, 101
 Blomfield's Book on English Renaissance, ii, 93
 Blue-coat School, Dublin, ii, 112; VIII, 44
 Blue-laws, ii, 77
 Blue Limestone. Hard Irish, ii, 111
 Bombardment of Norfolk, Va., ii, 42
 Book on Architecture. Dean Aldrich's. Latin, ii, 94
 " " Furniture. Chippendale's, ii, 86
 " " Renaissance in England. Blomfield's, ii, 93
 Books on Architecture. Early, ii, 66, 86
 Bookstore, Boston. Old Corner, ii, 82
 Boone. Garrett, ii, 10
 Boscobel, Va., ii, 50
 Bossi's Inlaid Mantels. Value of, ii, 111
 BOSTON, MASS.:—
 Bulfinch State-house. The, i, 11
 Christ Church, i, 10; ii, 81, 83
 Faneuil Hall, II, 31, 32, 33
 Hancock House, i, 3; ii, 82
 King's Chapel, i, 10; ii, 83
 " " Details, i, 16, 17
 " " Pulpit, i, 9; I, 15, 18, 19
 Old Corner Bookstore, ii, 82
 " North Church, ii, 81, 83
 " South Church, i, 10, 26, 27; IV, 14, 15
 " State-house, i, 10, 11; II, 46, 47; ii, 72, 83
 Park Street Church, i, 9, 10
 Paul Revere House, i, 4
 Province House, ii, 86
 Public Library. Old, i, 7
 Tea-party House, i, 5
 Ticknor House, ii, 86
 West Church, ii, 86; VII, 26, 28
 Williams House, II, 11, 12, 13, 14, 15, 16, 17
 Botetourt. Death of Lord, ii, 19
 Bowdoin House Door, Salem, Mass., VII, 22
 Bowling-green, Williamsburg, Va., ii, 13
 Box-stair. The, ii, 79
 Box-stairs, Salem, Mass., ii, 78
 Brackets, II, 13, 49
 Braddock House, Alexandria, Va., i, 29; III, 18
 Bradley, Va., ii, 52
 Bradstreet House, Andover, Mass., i, 4
 Brandon, James River, Va., i, 19
 " Lower, ii, 27, 28
 Braxton. Carter, ii, 29
 Brays. Tomb of the. Williamsburg, Va., ii, 15
 Brentford, Eng. House Porch, ii, 102
 " Sussex, Eng., Doorway, ii, 101
 Brentwood, Middlesex, Eng. House at, ii, 96
 Brice House, Annapolis, Md., i, 19; ii, 27, 59
 Brick brought as Ballast, i, 20; ii, 76
 " Brick Church," New York, N. Y., i, 17
 Brick in the South. Common Use of, ii, 76
 " Brick," Sackett's Harbor, N. Y. Entrance to the, ii, 8
 Brickmaking at Jamestown, Va., ii, 30
 " " Trenton, N. Y., ii, 10
 Brickyards, Dublin, ii, 110
 " Medford, i, 2; ii, 77
 Bridge at Chester, Eng., ii, 98
 " " Dublin. The Carlisle, ii, 110
 " " Newbury, Eng., ii, 98; VIII, 25
 Bridger. Hon. Joseph, ii, 24
 Bridges designed by Capt. I. Damon, ii, 71
 BRIGHTON, N. Y.:—
 Culver House, ii, 3; V, 8
 " " Porch, I, 1
 Porch of Smith House, ii, 1
 BROOKLINE, MASS.:—
 Door in Isaac Cook House, II, 23:—
 Mantel in Same, II, 18
 BROOKLYN, N. Y.:—
 Erasmus Hall, i, 16:—
 Mantel in Same, IV, 7
 Elsie Gerretsen House, i, 12
 Lefferts Homestead, i, 12:—
 Doorway, IV, 4
 Brooks House Staircase, Salem, Mass., VII, 6
 Brothers Adam. The, i, 18; ii, 11, 84, 89, 90, 95, 100
 Brown. Gen. Jacob, ii, 7
 " J. Appleton, ii, 73
 Bruton Parish Church, Williamsburg, Va., ii, 14, 15
 " " Churchyard, ii, 43
 " " Somerset, England, ii, 14
 Buckingham. George Villiers, Duke of, ii, 89
 " Street, London, Doorway in, ii, 87
 Buckland, Architect, ii, 59
 Bulfinch. Charles. Architect, i, 11, 19; ii, 79
 " Front, Boston. The Colonnade of the, ii, 79
 Bull House, Newport, R. I. The Gov., i, 2
 " Inn, Guildford, Eng., ii, 100
 Bull's Head Tavern, New York, N. Y., i, 19
 Burford, Eng. Iron Entrance-gate, VIII, 29
 Burlington, N. J. Friends' Meeting-house, i, 9
 Burnaby. Archdeacon, ii, 15
 Burr. Aaron, i, 14; ii, 1
 Burwell. Carter, ii, 26, 30, 34
 " Lewis, ii, 35
 " Col. Nathaniel, ii, 22
 " Rebecca, ii, 17
 Bushfield. House of J. A. Washington, ii, 50
 Byrd. Elizabeth. The beautiful, ii, 18
 " Lieut. Thomas. Capture of, ii, 5
 " and Lord Peterboro'. Evelyn, ii, 41
 " Manuscript. The, ii, 41
 " of Westover. Col., ii, 20, 28, 40
 — C —
 Cabot House, Salem, Mass. Joseph, VII, 7, 8, 9
 Cadet Armory, Salem, Mass., i, 36
 Calf dropped down Chimney, ii, 75
 Calvert. Leonard, ii, 58
 Cambridge, Eng. Senate House, ii, 94
 " Mass., i, 2
 CAMBRIDGE, MASS.:—
 Batchelder House, ii, 82
 Christ Church, ii, 82
 Elmwood, i, 5
 Hemenway Gymnasium, ii, 84
 Holden Chapel, ii, 82, 84
 Holmes House, ii, 84
 Massachusetts Hall, ii, 82
 Riedesel House, ii, 82
 Tories' Row, ii, 81
 Vassall-Craigie-Longfellow House, i, 4, 6, 12; ii, 82
 Wadsworth House, ii, 82
 Wells House, ii, 82
 Camm. Rev. Mr., ii, 30
 Camp. Col. Elisha, ii, 9
 " W. B., ii, 8
 " House, or "The Brick," Sackett's Harbor, N. Y., ii, 9; V, 10
 Campbell, Architect. Colin, ii, 84, 96
 CANANDAIGUA, N. Y.:—
 Congregational Church, ii, 6
 Doorway, i, 16
 " of the Greig House, III, 28, 29
 First Cong. Church, V, 1
 Fort Hills Academy, ii, 3
 Granger Place Seminary, ii, 3
 Grey Mansion, ii, 3
 House, V, 7
 Candelabrum at Horsmonden, Eng., ii, 101
 " " Northiam, Eng., ii, 101
 Capitals, II, 1, 14, 20; III, 5, 15, 17; IV, 5, 12; ii, 67; V, 2, 16, 21; VI, 7; VII, 18; VIII, 4, 16
 Capitol, Richmond, Va., i, 23
 " Washington, D. C. The U. S., i, 19; ii, 48
 Card-playing Clergymen, ii, 15
 Carlisle Bridge, Dublin, ii, 110
 " Park Pier Termination, Hastings, Eng., ii, 96; VIII, 17
 Carlyle House Mantels, Alexandria, Va., III, 18
 " John, i, 30
 Caroline, Queen, and Stratford House, Va., ii, 21
 Carpenters' Classic, ii, 2
 " Hall, Philadelphia, Pa., III, 31, 32
 Carrolls. The, ii, 5
 Carter. John, ii, 24
 " King, ii, 24, 34, 39
 " Robert, ii, 24
 " Houses, ii, 43
 Carter's Grove, James River, Va., i, 19, 21, 22; ii, 26, 34
 " Hall, Frederick Co., Va., ii, 35
 " " James River, Va., i, 21
 " " Millwood, Va., ii, 34
 Cartouche at So. Molton, Eng., VIII, 17
 Carvings by Gibbons, Timbs and others, ii, 89
 " Heraldic, ii, 96; VIII, 17
 Cary House, Batavia, N. Y., I, 33; ii, 4
 Casino at Clontarf, Ireland, ii, 112; VIII, 42
 Cast-iron Grapes, ii, 63
 Castle. Bedford Tower, Dublin, VIII, 46
 " Chapel, Dublin. The, ii, 111
 " Howard, Eng., ii, 94
 Caterpillars. Silk, ii, 14
 Cathcart. Mr., i, 28
 Cathedral, Ireland. Tower Armagh, ii, 110
 Catholic Blessing. The Roman, ii, 101
 Cazanove, Alexandria, Va. Mantel in, i, 22
 Ceiling Decorations, ii, 41, 111
 Ceilings, i, 8, 21; II, 29, ii, 41; VI, 11, 31; VII, 9
 Cellars, ii, 52
 Chair. Washington's Lodge, i, 30
 Chambers. Sir Wm., i, 18; ii, 84, 110
 Champlin House, Newport. The Christopher G., i, 32
 Chancel of Old Swedes Church, Philadelphia, Pa., ii, 12
 Chandeliers, ii, 98
 Chantilly, Va., ii, 50
 Chapel. Cunningham, or "Old," Clarke Co., Va., ii, 22
 " Dublin Castle, ii, 111
 " Holden, Cambridge, Mass., ii, 82, 84
 " King's, Boston, Mass., i, 9, 10, 16, 17; I, 15, 18, 19; ii, 83
 " St. Paul's, New York, i, 16; IV, 10, 11, 12, 13
 Character of English Houses, ii, 93
 Charles the First, ii, 14
 " Second, ii, 14
 Charlemont, Mass. Church at, ii, 71
 " House, Dublin, ii, 111
 CHARLESTON, S. C.:—
 Custom-house, i, 23
 St. Michael's Church, i, 23
 St. Philip's Church, i, 23
 CHARLESTOWN, MASS.:—
 Arnold House Doorway, II, 9
 Hurd House Porch, i, 7
 Thompson House Mantel, II, 7, 8
 Charlestown, W. Va., ii, 56
 Charlottesville, Va. University of Virginia, i, 23, 24
 Chase. Chief Justice, ii, 59
 " Judge Samuel, ii, 58
 " House, Annapolis, Md., i, 20, 21, 22, 23; ii, 58, 59
 Chatham. Home of the Fitzhughs, ii, 50
 Chelsea, Eng. Door-heads in Cheyne Row, ii, 87, 90
 " Mass. Bellingham-Cary House, II, 49, 50, 51, 52
 Cherry Tavern, ii, 54
 Cherry-tree Avenue at Gunston Hall, ii, 51
 Cheshire, Eng. Oulton Hall, ii, 97
 Chester, Eng. Bridge at, ii, 98
 Chew House, Germantown, Pa., VI, 1
 Cheyne Row, Chelsea, Eng. Door-heads in, ii, 87, 90

EXPLANATION:—The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numeral indicating the Part, and bold-face figures showing the location of the plate in that Part.

- Chichester, Eng. Council-chamber, ii, 96; VIII, 19
 " " Doorway, VIII, 3
 Child. Lydia Maria, ii, 73
 Childs House Cornice, Rochester, N. Y. Jonathan, II, 1
 " " Rochester, N. Y. Side Porch, II, 6
 Chimney. Powhatan's, ii, 26
 Chimney-piece, See "Mantelpiece"
 Chippendale's Book on Furniture, ii, 86
 " Shop, London, ii, 104
 Chippewa. Battle of, ii, 4
 Chotauc Region. The, ii, 50
 Christ Church, Alexandria, Va., II, 19, 20, 21, 22
 " " Boston, Mass., i, 10; ii, 81, 83
 " " Cambridge, Mass., ii, 82
 " " Lancaster Co., Va., ii, 20, 24
 " " Newgate, London, ii, 106; VIII, 37
 " " Philadelphia, Pa., i, 17, 18; II, 42, 43, 44, 45; IV, 31; ii, 12
 " " Shrewsbury, N. J., i, 10
 " " Spitalfields, London, ii, 94, 105; VIII, 39, 40
 " " Williamsburg, Va., i, 24
 " Hospital, Abingdon, Eng., ii, 96, 98
 Chronological Table, i, 9 [See also table preceding this Index.]
 Church designed by Isaac D a m o n, ii, 71
 " " " Wren's Daughter, ii, 104
 " Steeple, New Haven, Conn. First, II, 10
 " " Roxbury, Mass. First Unitarian, i, 10
 Churches, i, 9
 " London, City, ii, 98
 " Removal of Galleries in, ii, 105
 " Southern, i, 23
 " Triad of Georgian. London, ii, 104
 CHURCHES:—
 All Saints', Northampton, Eng., ii, 95; VIII, 15
 " " Oxford, Eng., ii, 94
 Ashfield, Mass., ii, 68
 Bruton Parish, Williamsburg, Va., ii, 14, 15
 Christ, Alexandria, Va., II, 19, 20, 21, 22
 " Boston, Mass., i, 10; ii, 81, 83
 " Cambridge, Mass., ii, 82
 " Lancaster Co., Va., ii, 20, 24
 " Newgate, London, ii, 106; VIII, 37
 " Philadelphia, Pa., i, 17, 18; II, 42, 43, 44, 45; IV, 31; ii, 12
 " Shrewsbury, N. J., i, 10
 " Spitalfields, London, ii, 94, 105; VIII, 39, 40
 " Williamsburg, Va., i, 24
 Dutch, Hackensack, N. J., i, 17
 First, ii, 70
 " Deerfield, Mass., ii, 68
 " Farmington, Conn., ii, 68
 " Hingham, Mass., IV, 17
 " Northampton, Mass., ii, 69, 70
 " Springfield, Mass., ii, 69
 " West Springfield, Mass., ii, 68
 CHURCHES:—
 First Congregational, Canandaigua, N. Y., V, 1
 " Meeting-house, i, 35
 Greyfriars, London, ii, 106
 Hatfield, Mass., ii, 68
 Holden, Chapel, Cambridge, Mass., ii, 82, 84
 King's Chapel, Boston, i, 9, 10, 16, 17; I, 15, 18, 19; ii, 83
 Lenox, Mass., ii, 70
 Little Stanmore, Eng., ii, 95
 Longswamp Reformed, Mertz-town, Pa., i, 18
 Methodist Episcopal, Waterloo, N. Y., i, 17
 Monumental, Richmond, Va., III, 11
 Narragansett, R. I., i, 9
 North Rantton, Eng., ii, 93
 "Old North," Boston, Mass., ii, 81, 83
 " " New Haven, Conn., II, 10
 "Old Ship," Hingham, Mass., i, 9; ii, 83
 "Old South," Boston, Mass., i, 10, 26, 27; IV, 14, 15
 "Old Swedes," Philadelphia, i, 18; ii, 12; V, 11, 12
 Park Street, Boston, Mass., i, 10
 Pohick, Va., ii, 25, 44, 48, 50
 St. Anne's, Annapolis, ii, 61
 " George's, Dublin, ii, 111
 " James's, Goose Creek, S. C., i, 24; III, 6
 " " Piccadilly, London, i, 10, 32; ii, 105
 " John's, Hampton, Va., i, 24
 " " Chapel, New York, N. Y., i, 17; IV, 16
 " Luke's, Smithfield, Isle of Wight Co., Va., ii, 20, 23
 " Martin's -in -the -Fields, London, i, 10, 17; ii, 86, 94
 " Mary-le-Strand, London, Eng., ii, 94, 104; VIII, 32, 33, 34
 " Mary's Woolnoth, London, ii, 94
 " Michael's, Charleston, S. C., i, 23
 " Paul's Chapel, New York, N. Y., i, 16; IV, 10, 11, 12, 13
 " " Norfolk, Va., ii, 42
 " " Ratcliffeboro', S. C., III, 11
 " Peter's, New Kent Co., Va., ii, 25
 " " Philadelphia, Pa., i, 17; ii, 12; V, 3, 6
 " Philip's, Charleston, S. C., i, 23
 Seventh Day Baptist, Newport, R. I., i, 31
 South, Salem, Mass., VII, 33
 Swedes, "Old Stone," Wilmington, Del., I, 17
 Trinity, Newport, R. I., i, 32
 Unitarian, Trenton, N. Y., ii, 10, 11
 Ware, Gloucester Co., Va., ii, 22
 " Mass., ii, 71
 West, Boston, Mass., ii, 86; VII, 26, 28
 Zion, Philadelphia, Pa., i, 17
 Churchyard Gate, Williamsburg, Va., ii, 14
 " Tombs, VIII, 31, 35
 Cincinnati. Society of the, i, 25
 Circular Roads, Dublin, ii, 108
 City-hall, Dublin, VIII, 48
 " Newport, R. I., i, 11
 " New York, N. Y., i, 17, 18; II, 30, 34, 35, 36, 37, 48
 " Yonkers, N. Y., i, 14
 City Hotel, Alexandria, Va., i, 31; I, 9
 City Island, N. Y. The Leviness House, ii, 77
 Claggett. William, i, 33
 Claggett's Tavern, Alexandria, i, 31
 Clapboards, i, 7
 " Moulded, ii, 64
 Clarissault. M., Architect of Richmond State-house, i, 23
 Clarke. Attainder of Robert, ii, 61
 " Joseph, Architect, ii, 59
 Clarkson, N. Y. Doorway, ii, 78
 Classical Design. Books on, ii, 86
 Clay Plastering, ii, 74
 Claymont Court: House of Bush-rod Washington, ii, 55; VI, 37
 Clement's Inn, London. The Garden House, VIII, 30
 Clergy addicted to Drink, ii, 25, 60
 Clergymen paid with Tobacco, ii, 30
 Clinton. Gov. De Witt, ii, 10
 Clock in Seventh Day Baptist Church, Newport, i, 32
 Cloisters, Ephrata, Pa., IV, 18
 Clontarf, Ireland. Casino, ii, 112; VIII, 42
 Cluny Museum in a New England Village. A, ii, 72
 Coaching-inns. English, ii, 96
 Cockfighting, ii, 25
 Coleman. Samuel, ii, 66
 College of Matrons in Salisbury Close, ii, 96; VIII, 23
 " St. John's, Annapolis, Md., i, 23
 " of Surgeons, Dublin, ii, 111; VIII, 44
 " Trinity, Dublin, ii, 111; VIII, 48
 " William and Mary, ii, 19
 Collins House, Newburyport, Mass. The, ii, 72
 COLONIAL ARCHITECTURE:—
 In Virginia and Maryland, ii, 13
 " Western Massachusetts, ii, 61
 F. E. Wallis's Book on, ii, 3
 Colonial Dames, ii, 72
 Color, i, 7
 Colton House, Agawam, Mass., ii, 66, 67
 " " Longmeadow, Mass. Samuel, ii, 62, 63
 Columnar Doorways, ii, 101
 Commission. Dublin's Wide-street, ii, 108
 Communal System, ii, 31
 Communion Plate of Bruton Parish, ii, 16
 Concord, Mass. The Old Manse, i, 3
 Congregational Church, Canandaigua, N. Y., ii, 6
 " Meeting-house. First, i, 35
 Contract for altering the Witch House, Salem, i, 35
 " " Charlemont Church, Mass., ii, 71
 Convent, Ephrata, Pa., i, 15; IV, 18
 Cook House. I s a a c, Brookline, Mass. Door in, II, 23
 " " Brookline, Mass. Mantel, II, 18
 Coolidge. J. R., ii, 33
 Corey. Giles, i, 33
 " Martha, i, 34
 Cork Hill, Dublin. View on, VIII, 46
 Corner Bookstore, Boston, Mass. Old, ii, 82
 Cornice: Jonathan Childs House, Rochester, N. Y., II, 1
 Cornices, i, 6; II, 1, 17; III, 15; ii, 9, 10; VI, 23, 29, 30, 31
 Cornwallis. Surrender of, ii, 19
 Corotoman. King Carter of, ii, 34
 Corwin. Jonathan, i, 35
 Cottage. The Goodman. Lenox, Mass., ii, 83, 86
 Council-chamber, Chichester, Eng., ii, 96; VIII, 19
 Court-house Doorway, Geneseo, N. Y., V, 7
 " Dublin, ii, 110
 " Hanover, Va., ii, 30
 Court-house, Lenox, Mass., ii, 70, 71
 " Williamsburg, Va., i, 22, 23; ii, 13, 14
 Cradock. Gov., ii, 72
 " House, Medford, Mass., i, 2, 3; ii, 72, 81
 Craigie House, Cambridge, Mass., i, 4, 6, 12; ii, 82
 Cranbrook, Eng. Royal Arms at, ii, 96; VIII, 17
 " " School-house, ii, 95
 Crowninshield Brothers accused of Murder, i, 36
 Crow's Nest, Va., ii, 50
 Culver House, Brighton, N. Y., ii, 3; V, 8
 " " Porch, Brighton, N. Y., i, 1
 Cummington, Mass., ii, 71
 Cunningham Chapel, Clarke Co., Va., ii, 22
 Cupboard in Jaffrey House, Portsmouth, N. H., i, 8
 Cupolas, II, 33; IV, 34; ii, 98
 " Pennsylvania Hospital, Philadelphia, Pa., IV, 34
 " The Ubiquitous New England, ii, 77
 Curtis House, Jamaica Plain, Mass., ii, 82, 83
 Custis. John Parke, ii, 44, 45
 " Mrs. Martha, ii, 25, 44
 " Nellie, ii, 45, 47
 Custis's House, "Woodlawn." Nellie, ii, 27, 48; VI, 20, 22, 23, 24, 25, 26
 Custom-house, Charleston, S. C., i, 23
 " Door, Portsmouth, N. H., i, 12
 " Dublin, ii, 107, 108
 " King's Lynn, Eng., ii, 93
 " Salem, Mass., i, 10, 11, 34
 " Yorktown, Va. First of its kind, ii, 19
 — D —
 Dale. Sir Thomas, ii, 31, 38, 39
 Dale's Gift, ii, 31
 Damon. Capt. Isaac. Architect, ii, 70, 71
 Dance, Architect. George. Jr., ii, 106
 DANVERS, MASS.:—
 Balustrade from King Hooper House, i, 7
 General Putnam House, i, 4
 "King" Hooper House, i, 4
 Maria Goodhue House, VII, 29
 Danversport Mantels, VII, 21
 Daughter. Church designed by Wren's, ii, 104
 Davie, Photographer. Galsworthy, ii, 96
 Deal Doorway. An Old, VIII, 4
 Decastro House, Trenton, N. Y., ii, 11
 " Madam, ii, 10
 Deck-roofs, ii, 77
 Dedham, Mass. Fairbanks House, I, 25, 26; ii, 82, 83
 Deerfield, Mass., ii, 62
 " " Doors of Stebbins House, ii, 64
 " " First Church, ii, 68
 " " Opposes the Trolley, ii, 63
 " N. Y., ii, 10
 De La Warre. Lord, ii, 23, 25, 38
 Deming House, Litchfield, Conn., i, 5

DEPTFORD, ENG.:—

Home of Grinling Gibbons, ii, 87
Rich in Door-heads, ii, 87
Trinity Almshouse Gate-house,
VIII, 24

Derby House, Salem, Mass., VII, 7
Design. Books on, ii, 86
Desk, I, 31
Devonshire Sq., London. A Stair-
case in, VIII, 26
Dexter. Timothy, Lord, ii, 78
Dictum concerning Doors. Palladio's, ii, 99
Digges. Edward, ii, 14
Dogs. Washington's, ii, 47
Dogue's Neck famous for Game, ii,
52
Dome, i, 23
Domestic Architecture of the Middle
Provinces, i, 11

DOOR-HEADS:—

Cheyne Row, Chelsea, Eng., ii,
87, 89
Deptford, Eng., ii, 87
Exeter, Eng., VIII, 8, 10
Greenbush, L. I., i, 12
Hastings, Eng., ii, 93
London. Georgian, in, ii, 87
New York, N. Y., i, 12
Nichols and Pierce House, Salem,
Mass., i, 8
Portsmouth, N. H., i, 6
Salem, Mass., i, 8
Tulip Hill, West River, Md., i,
20
Westminster, London, ii, 90
Whitehall, Md., i, 22

Doors IV, 33, 35; V, 2, 5, 7, 9,
10, 12, 17, 18; VI, 10,
34; VII, 12, 14, 19, 22
" Palladio's Dictum concern-
ing, ii, 99

Doorway, ii, 62, 76, 78

Doorways. Columnar, ii, 101
" Entablature, ii, 101
" Humanity of, ii, 99

DOORWAYS:—

Abingdon, Eng., VIII, 3
Arnold House, Charlestown,
Mass., II, 9
Bellingham-Cary House, Chelsea,
Mass., II, 52
Brentford, Eng., 101, 102
Buckingham St., London, ii, 87
Camp Mansion, Sackett's Harbor,
N. Y., V, 10
Canandaigua, N. Y., i, 16
Carpenters'-hall, Philadelphia,
Pa., III, 32
Cary House, Batavia, N. Y., I, 33
Chichester, Eng., VIII, 3
Churchill House, Wethersfield,
Conn., ii, 63
Deal. An old, VIII, 4
Isaac Cook House, Brookline,
Mass., II, 23
Custom-house, Portsmouth,
N. H., I, 12
Fairfax House, Putney, Eng.,
VIII, 6
Great Ormond St., London, ii,
89
Greig House, Canandaigua, N. Y.,
III, 28, 29
Griffith House, Rochester, N. Y.,
ii, 2
Grosvenor Road, London, ii, 91
Guildford, Eng., VIII, 3
Hazard House, Newport, R. I., I,
23
Isaac Hills House, Rochester,
N. Y., II, 3
Independence Hall, Philadelphia,
Pa., IV, 21
Lefferts House, Brooklyn, N. Y.,
IV, 4
Liberty St., Pittsburgh, Pa., III,
10

DOORWAYS:—

Mappa House, Trenton, N. Y.,
V, 16, 17, 18
Meeting-house, Sandown, N. H.,
I, 8
Morris House, Philadelphia, Pa.,
III, 22
New York City-hall, II, 48
Old North Church, New Haven,
Conn., II, 10
Pennsylvania Hospital, Philadel-
phia, Pa., III, 5
Providence, R. I., i, 7; ii, 79
Queen Anne's Gate, Westmin-
ster, Eng., ii, 89
Queen's Sq., London, ii, 90
Royall House, Medford, Mass.,
I, 5, 6
Sackett's Harbor, N. Y., III, 26
Shirley Parlor, VI, 32
Stebbins House, Deerfield, Mass.,
ii, 64
Thompson House, Charlestown,
Mass., II, 7
Wandsworth Manor House, Eng.,
VIII, 18
West Wycombe, Eng., ii, 92
Williams House, Boston, Mass.,
II, 13
Winslow House, Plymouth,
Mass., VIII, 2

Dorchester, Mass. The Oliver
House, i, 5
Dormer on Count Rumford's House,
Woburn, Mass., i, 7
" Typical New York, i, 12,
13

Dormers, i, 7

" Newcastle, Eng., i, 12
Douglas House, Trenton, N. Y., ii,
11
Dove-cote, Shirley, Va., i, 21; ii, 36
Dow, Painter. Arthur W., ii, 73
Drinking Clergymen, ii, 25, 60
" Habits, ii, 15, 25
Drunkards, i, 15
Drunkenness, ii, 60

DUBLIN, IRELAND:—

Aldborough House, ii, 111
Bank of Ireland, ii, 110, 111
Bedford Tower, Dublin Castle,
VIII, 46
Blue-coat School, ii, 112; VIII,
44
Brickfields, ii, 110
Carlisle Bridge, ii, 110
Castle Chapel, ii, 111
Ceiling decorated by Italians.
Plaster, ii, 111
Charlemont House, ii, 111
Circular Roads. The, ii, 108
City-hall, VIII, 48
College of Surgeons, ii, 111; VII,
44
Cork Hill. View on, VIII, 46
Custom-house, ii, 107, 108
Four Courts. The, ii, 110
Georgian Architecture in, ii, 107
Hospital. The Rotunda, ii, 109;
VIII, 42
Hospitals, ii, 109
Houses. Early Georgian, ii, 108,
109
King's Inn, ii, 109, 110, 111
Leicester House, ii, 110
Lord Essex's House, ii, 112
Nelson Monument. The, ii, 111
Newgate Prison, ii, 110
Old Parliament House, ii, 111
Population of, ii, 107
Portland-stone Dressings, ii, 111
Post-office. The General, ii, 111
Quays, ii, 108
Register Office, ii, 111
Royal Exchange, ii, 110
" Hibernian Academy of
Art, ii, 111
St. George's Church, ii, 111
Statue of Grattan, ii, 111
Trinity College, ii, 111; VIII, 48

DUBLIN, IRELAND:—

Tyrone House, ii, 110
Weavers' Hall, ii, 109
Wide Streets Commission. The,
ii, 108

Duelling Parson. A, ii, 41
Duff, a Scotch Architect, ii, 61
Dug-outs, ii, 74
Duke of Buckingham. George
Villiers, ii, 89
Dumb-waiter Fireplace, i, 23
Dummer House, Bifield, Mass., VII,
30
Dunmore. Lord, ii, 19, 29
" Attempts to capture
Mount Vernon, ii, 45
" Bombards Norfolk,
Va. Lord, ii, 24

Dunmore's House, Williamsburg,
Va. Lord, ii, 18

Dutch Character of English Houses,
ii, 93

" Church, Hackensack, N. J.,
i, 17

" Cottage, New York, N. Y.,
i, 14

" Gap, ii, 32

" House, Long Island, N. Y.,
i, 12

" Influence in the Genesee
Valley, ii, 2

" Scenic Wall-paper, i, 8

" Tiles, i, 22

Dwight House, Springfield, Mass.
Josiah, I, 21

— E —

Eagle Tavern, Rochester, N. Y., ii,
3

Early Georgian Houses, Dublin, ii,
108

Eastern Shore, Md., ii, 58

Easthampton, L. I. J. H. Payne's
House, i, 3

East India Trade of Salem, ii, 77

Eastlake's "*History of the Gothic
Revival*," ii, 86

Eighteenth-century Architecture in
England, ii,
16, 91

" Bridge, New-
bury, Eng., ii,
98

" English Street.
The, ii, 98

" Gardens, ii, 98

" *Elements of Architecture*." Dean
Aldrich's, ii, 94

Eliot Sq. Church, Roxbury, Mass.,
i, 10

Ellicott Hall, Batavia, N. Y., ii, 4

" Joseph, ii, 4

Elmwood, Cambridge, Mass., i, 5

Elsing Green, Va., ii, 29

Ely Tavern, Springfield, Mass., ii,
62

Emerton House, Salem, Mass., VII,
16

Endicott House Door. Gov., VII,
22

England. Blomfield's Book on the
Renaissance in, ii, 93

English Inn Galleries, ii, 80

" Houses. Dutch Character
of, ii, 93

" Metalwork, ii, 98

Entablature Doorways, ii, 101

Entrance-gate. Iron. Burford, Eng.,
VIII, 29

" " Evesham,
Eng., VIII,
29

" " St. Giles, Ox-
ford, VIII,
27

" " Salisbury
Close, VIII,
27

Entrance Screen, Syon House, Eng.,
ii, 95; VIII, 15

Ephrata, Pa. Convent at, i, 15

" " Saal and Saron, i,
16; IV, 18

Erasmus Hall, Brooklyn, N. Y., i,
16

" " Mantel, IV, 7

Essex House Mantel, Salem, Mass.,
III, 13

" Institute, Salem, i, 36; IV, 3

Essex's House, Dublin. Lord, ii,
112

Everett. Edward, i, 5

Evesham, Eng. Iron Entrance-
gate, VIII, 29

Exchange, Dublin. The Royal, ii,
110

Exeter, Eng., Door-heads, VIII, 8,
10

Extinguishers. Link, ii, 87

— F —

Fairbanks House, Dedham, Mass.,
I, 25, 26; ii, 82, 83

Fairfax. Anne, wife of L. Wash-
ington, ii, 44

" Co., Va. Mantels in
Blackford House, i, 10

" House, Putney, Eng.
Doorway of, VIII, 6

Fairfax's Friendship for Washing-
ton. Lord, ii, 44

Fairford, Eng. Churchyard Tombs,
VIII, 35

Falling Creek, Va., ii, 32

Faneuil Hall, Boston, Mass., II, 31,
32, 33

" Peter, i, 27

Fan-lights, i, 13; II, 3, 39, 40; III,
5, 7, 28, 29; IV, 8; ii, 2; VI,
24

Farmington, Charlottesville, Va., i,
23

FARMINGTON, CONN.:—

First Church, ii, 68

Old House at, i, 4

Federals attempt to burn "Lower
Brandon," ii, 28

Fence Posts, Westover, Va., i, 21

Festoons, i, 8

Field-book. Washington's, ii, 55

Fireplace. See "Mantelpiece."

" Facings. Perforated, ii,
66

First Church. See "Church,"
"Meeting-house."

Fishkill, N. Y. Verplanck House,
i, 12, 25

Fitzhugh House, "Hampton," Gen-
eseo, N. Y., ii, 6

" William, ii, 6

Fitzhughs. The, ii, 5

Flatlands Neck, L. I. Wyckoff
House, i, 16

Flat Roof, i, 21

Flemish Bond, i, 20

Floors. Puncheon, i, 20

Folger House, Geneva, N. Y., ii, 3;
III, 9

Font, IV, 11

" in Old Swedes Church, Phila-
delphia, Pa., ii, 13

" The Pocahontas, ii, 16

Foot-stoves, ii, 71

Forrester House, Salem, Mass., I,
13; VII, 15

Fort Hills Academy, Canandaigua,
N. Y., ii, 3

" Mabee House, Schenectady,
N. Y., once a, ii, 9

" Patience, Va., ii, 32

" Schuyler, N. Y., ii, 10

Four Courts, Dublin. The, ii, 110

" *Fowey* " Man-of-war threatens
Yorktown, ii, 19

Fox-hunting in the Genesee Valley,
ii, 6

Frame of Farmington Church, ii, 68

Franklin House, Annapolis, ii, 60

- FREDERICKSBURG, VA:—
 Mary Washington House, ii, 20
 "Sunrise Tavern" Interiors, ii, 46
 Freeman House, Norfolk, Va., VI, 19
 French Rococo Ornament, i, 8
 Friends' Meeting-house, Burlington, N. J., i, 9
 Frieze. A Turkey-decorated, ii, 85; VIII, 2
 Friezes, II, 11, 12, 17; III, 17
 Furniture brought over in the "Mayflower," ii, 84
 "Chippendale's Book on," ii, 86
 "at Salem, Mass., i, 36
 "I, 26, 30, 31; III, 25, 26; IV, 3; IV, 11
- G —
 Gable Roof. The, ii, 82
 Gables. Stepped, i, 12
 Gadsby's Tavern, Alexandria, Va., i, 30; I, 9
 Gage House. Porch of the Gen., III, 27
 Galleries. English Inn, ii, 80
 "Removal of Church, ii, 105
 Gallows Hill, Salem, Mass., i, 33
 Gambling, ii, 15
 Gambrel Roof. The, i, 4, 12, 21; ii, 64, 82
 Garden at Mount Vernon, ii, 46
 "Shirley, ii, 36
 "of the Woolsey House, Sackett's Harbor, N. Y., ii, 9
 Garden-house, Clement's Inn, London, VIII, 30
 "Rye, Eng., ii, 97, 99
 Gardens. Eighteenth-century, ii, 98
 Garrison House, Medford, Mass., ii, 72
 "Newburyport, Mass., i, 2; ii, 72
 Gate-house, Trinity Almshouse, Deptford, Eng., VIII, 24
 Gate-piers, Hampstead Marshall, Eng., VIII, 9
 Gate-posts, ii, 80; IV, 2; VII, 12
 GATES:—
 Burford, Eng., VIII, 29
 Evesham, Eng., VIII, 29
 Salisbury Close, Eng., VIII, 27
 St. Giles, Oxford, Eng., VIII, 27
 Temple, London, ii, 103
 Westover, Va., i, 21; ii, 40
 Gates, N. Y. Mantels, II, 38
 Gateway to Syon House, Eng., VIII, 15
 Genesee, N. Y., ii, 2
 "Valley Colonial Work, ii, 1
 "Hunt, ii, 2
 "settled by Marylanders, ii, 2
 Geneseo, N. Y., ii, 5
 GENESEO, N. Y.:—
 Ayrault House, I, 32; ii, 6; V, 5
 Big Tree Inn, ii, 6
 Court-house Door, V, 7
 "Hampton," the Fitzhugh House, ii, 6
 Wadsworth House, i, 15; V, 5
 GENEVA, N. Y.:—
 Block of Houses, ii, 3
 Folger House, III, 9; ii, 3
 Hobart College, N. Y., ii, 3
 Tillman Block, ii, 3; V, 9
 George II, ii, 21
 "III, ii, 16
 Georgetown, D. C. Tudor House, III, 24
 Georgian Architecture in Dublin, ii, 107
 "true Architecture, ii, 92
 "London Churches. A Triad of, ii, 104
 "Door-heads in London, ii, 87
 "Houses built on the Streets. English, ii, 97
 "in Dublin. Early, ii, 108
 "New England, ii, 81
 "Tombs. English, ii, 98
 Germanna. Country Seat of Gov. Spotswood, ii, 20
 GERMANTOWN, PA.:—
 Chew House, VI, 1
 Colonial House, i, 14
 Upsal House, VI, 1, 2, 3
 Wister House Mantel, VI, 8
 Gerretsen House, Brooklyn, N. Y. Elsie, i, 12
 Ghost of Chancellor Wythe, ii, 18
 "Elizabeth Byrd, ii, 18
 Gibbons. Grinling, ii, 81, 89
 "House at Deptford, Eng., ii, 87
 "Timbs and other Carvers, ii, 89
 Gibbs. James, Architect, i, 17, 28; ii, 84, 89, 105
 Glass Parlor, Baltimore House, VI, 31
 "Gloria Dei," or Old Swedes Church, Philadelphia, Pa., i, 18; ii, 12; V, 11, 12
 Golden Horseshoe. Knights of the, ii, 20, 49
 Good. Sarah, i, 33
 Goodhue House, Danvers, Mass. Maria, VII, 29
 Goodman Cottage, Lenox, Mass., ii, 83, 86
 Goose Creek, S. C. St. James's Church, i, 24; III, 6
 Goshen, Conn. Norton House, II, 53, 54, 55, 56
 "Gothic Revival. History of the." Eastlake's, ii, 86
 Grace Church, New York, N. Y., ii, 4
 Granary Burying-ground, Boston, i, 28
 Granby, Mass., ii, 71
 Granger Place Seminary, Canandaigua, N. Y., ii, 3
 Granite. Irish, ii, 111
 Grant. Gen. U. S., ii, 7
 "The Ministers', Lenox, Mass., ii, 83
 Grattan's Statue, Dublin, ii, 111
 Gravestones, Witney, Eng., VIII, 31
 Gray. Miss Alice A., ii, 75
 Great College St., Westminster. Door-head in, ii, 90
 "Ormond St., London. Doorway in, ii, 89
 "Wigsell, Eng. Mantel at, VIII, 5
 Greece, N. Y. Doorway on Ridge Road, V, 15
 Greek Beginnings, ii, 67
 "Revival. The, i, 8, 13, 18; ii, 2, 86
 Greenbush, L. I. Van Rensselaer Manor House, i, 13
 "Van Rensselaer House Door-head, i, 12
 Greenfield, Mass. Hollister House, ii, 66
 "Staircase, ii, 65
 "Ten Spring, Va., ii, 21; ii, 25
 Greenway Court, ii, 44
 Greig House Doorway, Canandaigua, N. Y., III, 28, 29
 "Mansion, Canandaigua, N. Y., ii, 3
 Greville's Expedition. Sir R., ii, 42
 Greyfriars' Church, London, ii, 106
 Griffith House Doorway, Rochester, N. Y., ii, 2
 "Inn, Trenton, N. Y., ii, 11
 Groombridge Place, near Tunbridge-Wells, Eng. Portico, ii, 103
 Grosvenor Road, London. Doorway in, ii, 91
 Grove. Carter's, ii, 26
 Guildford, Conn. "Old Stone House," i, 1, 2
 Guildford, Eng. Bay-window, ii, 100
 "Bull Inn, ii, 100
 "Doorway, VIII, 3
 "Guildhall, VIII, 20
 "House at, ii, 94
 Guildhall, Guildford, Eng., VIII, 20
 Guiteau House, Trenton, N. Y., ii, 11
 Gunston Hall in England, ii, 49
 "Va. Home of Geo. Mason, ii, 44, 49, 50
 "Niche, i, 23
 "Parlor Door, VI, 36
 "Staircase, ii, 54
 Gustavus Adolphus, ii, 12
 Guthrie. Dr. Samuel, ii, 7
 Gymnasium, Cambridge, Mass. Hemenway, ii, 84
- H —
 Hackensack, N. J., i, 13
 "Dutch Church, i, 17
 Hadfield. George. Architect, i, 19
 Hadley, Mass. Porter House at, I, 21, 22; ii, 62, 64
 Hailsham, Eng. Vicarage, VIII, 7
 Hall House Balustrade, Medford, Mass., i, 7
 Hallet, Architect, i, 19; ii, 48
 Halls, i, 21
 Hamilton. Andrew. Architect, i, 18
 "Hall, Salem, Mass., IV, 8
 "James. Architect, i, 18
 "Mansion near Philadelphia. Details from, i, 14, 17
 Hammond, William, ii, 59
 Hampstead Marshall, Eng. Gate Piers, VIII, 9
 Hampton Court, Eng. River Front, ii, 97; VIII, 12
 "Va. St. John's Church, i, 24
 "Hampton," the Fitzhugh House, Geneseo, N. Y., ii, 6
 Hancock House, Boston, Mass., i, 3; ii, 82
 "John, i, 4
 "Thomas, i, 4
 Handel at Little Stanmore Church, ii, 95
 Hanover, Va., Court-house, ii, 30
 Hard Brick Hill, Ipswich, Mass., ii, 73
 Harewood, Samuel Washington's House, ii, 55, 56
 Hargous House Mantel, Pittsford, N. Y., I, 32
 Harley St. The Prudery of, ii, 100
 Harrison. Benjamin, ii, 40
 "Mrs. George, ii, 28
 "Gov. John, ii, 40
 "Peter. Architect, i, 10, 32
 Harrisons of Berkeley. The, ii, 40
 Harvard College, ii, 19
 Harwood House, Annapolis, Md., i, 19, 20, 21, 59; ii, 27, 58
 Hastings, Eng. Door-head, ii, 93
 "Pier Termination, ii, 96; VIII, 17
 Hatfield, Eng., ii, 83
 "Mass. First Church, ii, 68
 Haven House Mantel, Portsmouth, N. H., VII, 23
 Hawksmoor, Architect. Nicholas, ii, 84, 94, 105
 Hawthorne. Nathaniel, i, 34
 Hay for Hair in Plaster, ii, 74
 Hazard House, Newport, R. I. Details of, i, 23, 24
 Heartbreak Hill, Ipswich, Mass., ii, 73
 Hemenway Gymnasium, Cambridge, Mass., ii, 84
 Henrico, Va., ii, 31
 Henry. Patrick, ii, 17, 20, 29, 30
 Heraldic Carvings, ii, 96; VIII, 17
 Hibernian Academy of Art. Johnston founds the Royal, ii, 111
 High Wycombe, Eng. Town-hall, ii, 98; VIII, 21
 "Mantel-piece, ii, 93
 Hill. Col. Edward, ii, 38
 Hills House, Rochester, N. Y., II, 2, 3, 4
 Hingham, Mass. The "Old Ship" Church, i, 9; IV, 17; ii, 83
 Hipped Roofs, i, 4; ii, 66, 77
 Historical Society, Ipswich, ii, 73
 "Medford, ii, 72
 "Newport, i, 31
 "History of the Gothic Revival." Eastlake's, ii, 86
 Hoban. James. Architect, i, 19
 Hobart College Building, Geneva, N. Y., ii, 3
 Hodges House, Salem, Mass., i, 8; VII, 10, 11
 Holden Chapel, Cambridge, Mass., ii, 82, 84
 Holland Company, ii, 5
 "House, Eng., ii, 83
 "Land Co., ii, 4, 10
 "Purchase Office, Batavia, N. Y., I, 33
 Hollin Hall, Fairfax County, Va., ii, 52
 Hollister House, Greenfield, Mass., ii, 64, 66
 Holmes House, Cambridge, Mass., ii, 84
 Homes of the Washington Family, ii, 54
 Homewood Stable, Baltimore, Md., i, 22
 Hood, Ayrault House, Newport, R. I., i, 6
 "The Shell, ii, 87; ii, 100; VIII, 6, 8, 10
 "Tulip Hill, West River, Md., i, 20
 "Van Rensselaer Door, i, 12
 Hooper House, Danvers, Mass. The "King" i, 4, 7
 "King," i, 7
 Hope's Book. Thomas, ii, 86
 Horse-racing, ii, 15
 Horseshoe. The Knights of the, Golden, ii, 20, 49
 Horsmonden, Eng. Candelabrum, ii, 101
 Hospital, Abingdon, Eng., ii, 96, 98
 "Dublin. The Rotunda, ii, 109; VIII, 42
 "Philadelphia, Pa. Pennsylvania, III, 1, 2, 3, 4, 5, 8; IV, 34; ii, 79, 80
 Hospitals. Dublin, ii, 109
 Hotel Cluny of a New England Village, ii, 72
 "Paris, ii, 73
 Houdon's Visit to Mount Vernon, ii, 47
 House-breaker's Yard. The, ii, 87
 House of Burgesses. Virginia, ii, 14

EXPLANATION:—The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numerals indicating the Part, and bold-face figures showing the location of the plate in that Part.

- House, Dublin. The old Parliament, ii, 111
 " Grounds, Mount Vernon, VI, 35
 " Hadley, Mass., I, 21
 " Old Stone. Richmond, Va., III, 6
 " of Seven Gables, Salem, Mass., i, 9
 " Tyrone, ii, 110
 Houses of New England. The Georgian, ii, 81
 " on the Street. English Georgian, ii, 97
 Howard. Castle, ii, 94
 Hubbard. Samuel. Diary of, i, 31
 Hubon House Staircase, Salem, Mass., VII, 5, 6
 Hudson, i, 12
 Huguenot Refugees, ii, 14
 Humanity of Doorways. The, ii, 99
 Hunt. Genesee Valley, ii, 6
 " Robert, ii, 22
 Hurd House, Charlestown, Mass. Porch, i, 7
 Hutchinson. Governor, ii, 62
- I —
- Independence Hall, Philadelphia, Pa., i, 18; IV, 21, 22, 23, 24, 25, 26, 27, 29
 Indian. See "Massacre"
 Indians, i, 1
 " Torture of Lieut. Thomas Boyd by, ii, 5
 Inlaid Mantelpieces. Bossi's, ii, 111
 Inn Galleries. English, ii, 80
 INNS:—
 Big Tree, Genesee, N. Y., ii, 6
 Bull. Guildford, Eng., ii, 100
 Griffith's, Trenton, N. Y., ii, 11
 King's, Dublin, ii, 109
 See "Tavern"
 Wayside. Sudbury, Mass., i, 2; ii, 82
 White Hart, Salisbury, Eng., ii, 96
 Inns. English Coaching, ii, 96
 Ipswich Historical Society, ii, 73
 " Mass. Whipple House, ii, 73, 74
 Ireland. Bank of, Dublin, ii, 110, 111
 Irish Granite, ii, 111
 " Ironwork, ii, 111
 " Limestone, ii, 111
 Iron Foundries. The earliest, ii, 20
 " Gates. English, ii, 103; VIII, 27, 29
 " Newel-posts, Varick St., New York, N. Y., IV, 1
 Ironwork. Irish, ii, 111
 Isle of Hogges, Va., ii, 22
 " " Wight, Va., ii, 23
 Italian Artisans in Dublin. Work of, ii, 111
 " Rococo Ornament, i, 8
- J —
- Jackasses given by Lafayette to Washington, ii, 47
 Jaffrey House Cupboard, Portsmouth, N. H., i, 8
 Jail, Canandaigua, N. Y. Ontario County, V, 4
 Jamaica House, Bermondsey, ii, 80
 " Plain, Mass. Curtis House, ii, 82, 83
 James I, ii, 32
 " River, Va. Carter's Hall, i, 21
 " " " Map of the, ii, 13
 " " " Pigeon-house, i, 21
 Jamestown, Va., i, 19; ii, 13, 20
 " Church-tower, ii, 20
- Jefferson. Thomas, i, 23; ii, 5, 17, 28, 33, 34
 Jennings House, Annapolis, Md., i, 20; ii, 59
 Jemison, "The White Woman of the Genesee." Mary, ii, 1
 Jesuit Missionaries, ii, 1
 Johnston, Architect. Francis, ii, 111
 " founds the Royal Hibernian Academy of Art, ii, 111
 Jones. Inigo. Architect, ii, 84, 100
 Judge Walker House Porch, Lenox, Mass., VIII, 1
 Jumel Mansion, New York, N. Y., i, 14
- K —
- Kearsley. Dr. John. Architect, i, 17, 18
 Kenmore, Va., ii, 56
 Kennedy House, Annapolis, ii, 59
 Kennel. Washington's, ii, 47
 Key of the Bastille, i, 31
 King Carter, ii, 24, 34, 39
 King's Chapel, Boston, i, 10; ii, 83
 " " " Details, I, 16, 17
 " " Pulpit, i, 9; I, 15, 18, 19
 " College, New York, N. Y., i, 18
 " Inn, Dublin, ii, 109, 110
 " Lynn, Eng., ii, 93
 Kiquatan, ii, 31
 Kittery, Me. The Pepperell Mansion, i, 4; ii, 82
 Kneller. Portraits by Sir Godfrey, ii, 38, 41
 Knights of the Golden Horseshoe, ii, 20, 49
 Knockers, II, 52
- L —
- Ladd House, Portsmouth, N. H., ii, 82, 84
 " " Staircase, Portsmouth, N. H., VII, 24
 Lafayette, ii, 1, 45
 Lake House. An English, VIII, 13
 Lancaster County, Va. Christ Church, ii, 24
 Lane. Capt. Ralph, ii, 42
 Lang, Jeffrey, House, Salem, Mass., VII, 31
 Langdon House, Portsmouth, N. H. Newel-post. Governor, i, 8; ii, 82
 Langdon's House Balustrade, Portsmouth, N. H. Governor, i, 7
 Langley's Architectural Book. Batty, i, 5, 28; ii, 86
 Lantern on Christ's Hospital, Abingdon, Eng., ii, 96, 98
 Larcom. Lucy, ii, 73
 Latin Book on Architecture. Dean Aldrich's, ii, 94
 Latrobe. Benjamin. Architect, i, 19
 Layout of English Suburban Towns. The, ii, 97
 Lee Gen. R. E., ii, 21
 " Hall. Home of Richard Lee, ii, 50
 " House, Marblehead, Mass., ii, 82
 " " Staircase, Marblehead, Mass., I, 27
 " Thomas, ii, 21
 Lefferts Homestead, Brooklyn, N. Y., i, 12
 " House Doorway, IV, 4
 Leicester House, Dublin, ii, 110
 L'Enfant. Maj. Pierre, i, 17; ii, 60
 Lenox, Mass. Church, ii, 70
 " " Court-house, ii, 70, 71
 " " Goodman Cottage, ii, 83, 86
- Lenox, Mass. Judge Walker House Porch, ii, 83; VIII, 1
 " " Ministers' Grant. The, ii, 83
 Le Roy. Herman, ii, 5
 " " House, Le Roy, N. Y., ii, 4, 5
 Leviness House, City Island, N. Y., ii, 77
 Lewes, Eng. Offices on High St., ii, 94, 97
 " " Shop-front at, ii, 100
 Lewis, Lawrence, Husband of Nellie Custis, ii, 47, 49
 Lewisham, Eng. Vicarage at, ii, 94
 Library, Boston, Mass. Old Public, i, 7
 " Oxford, Eng., Radcliffe, ii, 94, 98
 Limestone. Hard Irish Blue, ii, 111
 Lincoln preserves "Lower Brandon." President, ii, 28
 Link-extinguisher, ii, 87
 Litchfield, Conn. The Deming House, i, 5
 " " Porch, i, 6
 " " Stair-rail, i, 8
 Little Harbor, N. H. Wentworth House, ii, 82, 86
 " Mantel in Office of Arthur, I, 14
 " Stanmore, Eng. Church at, ii, 95
 Livezey's House, Philadelphia, Pa., i, 15
 Livingston Park Seminary, Rochester, N. Y., ii, 3
 Lloyd. Governor, ii, 59
 Log-houses, i, 1, 12
 London Company. The, ii, 31
 LONDON:—
 Chippendale's Shop. Door of, ii, 104
 Christ Church, Newgate, ii, 106; VIII, 37
 " " Spitalfields, ii, 94, 105; VIII, 39, 40
 City Churches, ii, 98
 Door-heads, ii, 87
 Doorways, ii, 87, 90, 91
 Garden House, Clement's Inn, VIII, 30
 Greyfriars' Church, ii, 106
 Newgate Prison, ii, 106
 St. James's Church, Piccadilly, i, 10, 32; ii, 105
 St. Martin's-in-the-Fields, i, 10, 17; ii, 86, 94
 St. Mary-le-Strand, ii, 94, 104, 105; VIII, 32, 33, 34
 St. Mary's Woolnoth, ii, 94
 St. Paul's, Old, ii, 84
 Staircase in Devonshire Square, VIII, 26
 Street-plan. Sir C. Wren's, ii, 60
 Temple Gate, ii, 103
 Trinity Grand Almshouse, VIII, 22
 Wren's House. Sir C., ii, 104
 York Building, ii, 89
 Longfellow House, Cambridge, Mass., i, 4, 6, 12; ii, 82
 Long Island, N. Y. Dutch House, i, 12
 Longleat, Eng., ii, 83
 Longmeadow, Mass. Samuel Colton's House, ii, 62, 63
 Longswamp Old Church, Mertz-town, Pa., i, 18
 Lord House Porch, Salem, Mass., VII, 25
 " Timothy Dexter's House, Newburyport, Mass., ii, 78
 Lost Boy. Story of the, ii, 4
 Louis Philippe at Canandaigua, N. Y., ii, 1, 2
 Lowell's House, Cambridge, Mass. J. R., i, 5
 Lower Brandon, Va., ii, 27, 28
- Lumber. Early sawed, i, 1
 Lundy's Lane. Battle of, ii, 4
- M —
- Mabee House, Schenectady, N. Y., ii, 9
 Madeira Wine, ii, 52
 Madison and Dolly Todd. James, ii, 55
 " Barracks, Sackett's Harbor, N. Y., ii, 7
 " N. J. Old House, ii, 9
 Mahogany Rails, i, 21
 Mahone. General, ii, 23
 Maidstone, Eng. Banks Almshouse, ii, 96, 99
 Manchester-by-the-Sea, Mass. Congregational Church Steeple, i, 10
 Mangin, French Draughtsman, i, 18
 Mann. Mary, ii, 17
 Manor. Van Rensselaer. Albany, N. Y., i, 13, 14, 15
 " House, Greenbush, L. I. Van Rensselaer, i, 13
 " " Philipse, Yonkers, N. Y., II, 24, 25, 26, 27, 28, 29
 " Wandsworth, Eng., VIII, 14, 16, 18
 Mansion House, Albany, N. Y. Van Rensselaer, i, 13
 Mantelpieces, i, 22, 42; V, 4, 8, 9, 13; VI, 5, 7, 14; VII, 9, 20
 " inlaid by Italian Workmen. Dublin, ii, 111
- MANTELPIECES:—
- In Ayrault House, Genesee, N. Y., I, 32
 " Bellingham-Cary House, Chelsea, Mass., II, 49, 50
 " Bicknell House, Rochester, N. Y., II, 5
 " Blackford House, Fairfax Co., Va., I, 10
 " Carlyle House, Alexandria, Va., III, 18
 " Cazanove, Alexandria, Va., i, 22
 " Isaac Cook House, Brookline, Mass., II, 18
 " Culver House, Brighton, N. Y., V, 8
 at Danversport, Mass., VII, 21
 in Erasmus Hall, Brooklyn, N. Y., IV, 7
 " Essex House, Salem, Mass., III, 13
 " Forrester House, Salem, Mass., I, 13
 at Gates, N. Y., II, 38
 " Great Wigsell, Eng., VIII, 5
 in Hargous House, Pittsford, N. Y., I, 32
 " Haven House, Portsmouth, N. H., VII, 23
 " High Wycombe, Eng., ii, 93
 " Isaac Hills House, Rochester, N. Y., II, 4
 " House on S. 3d St., Philadelphia, Pa., IV, 28
 " Mappa House, Trenton, N. Y., V, 19, 20, 21
 " Mayor's Office, South Molton, Eng., VIII, 5
 " Morris House, Philadelphia, Pa., III, 23
 " Mt. Pleasant, Philadelphia, Pa., IV, 36
 " Mumford House, Rochester, N. Y., II, 4
 " Myers House, Norfolk, Va., VI, 16, 17, 18
 " Nichols House, Salem, Mass., III, 14, 15

EXPLANATION:—The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numerals indicating the Part, and bold-face figures showing the location of the plate in that Part.

- MANTELPICES:—**
 In Norton House, Goshen, Conn., II, 53, 56
 " Octagon House, Washington, D. C., III, 12, 16, 17
 " Office of Lamb & Rich, New York, N. Y., III, 19
 " " Arthur Little, i, 14
 " Oliver House, Salem, Mass., VII, 14
 " Philips Manor House, Yonkers, N. Y., II, 25, 26, 27
 " Pingree House, Salem, Mass., IV, 6
 " Sharritt's House, Baltimore, Md., VI, 13
 " Shirley Parlor, VI, 32
 " Thompson House, Charlestown, Mass., II, 8
 at Tuckahoe, ii, 33
 in Upsal House, Germantown, Pa., VI, 2, 3
 " Van Rensselaer Mansion, Albany, N. Y., i, 13
 " Waitt Place, Barnstable, Mass., III, 19
 " Westover, Va., I, 22
 " Williams House, Boston, Mass., II, 14, 16
 " Williamsburg, Va., i, 23
 " Wister House, Germantown, Pa., VI, 8
 " Workingwomen's Bureau, Salem, Mass., I, 14
 at Woodlawn, Va., VI, 25, 26
 Manuscript. The Mason, ii, 50
 Map of the James River, Va., ii, 13
 Mappa. Col. Adam G., ii, 10
 " House, Trenton, N. Y., ii, 10; V, 14, 16, 17, 18, 19, 21, 22
 " John, ii, 10
 Marblehead, Mass. Jeremiah Lee's House, ii, 82
 " Staircase in Lee House, I, 27
 Market, Newport, R. I., i, 11
 " Rochester, N. Y., ii, 1
 Market-town Town-halls. Small English, ii, 95
 Marlboro, Va., ii, 50
 Martin's Brandon, Va., ii, 32
 Maryland Manor House. A, i, 19
 Maryland's First Capital, ii, 58
 Marx House, Annapolis, Md., ii, 4
 Mason of Gunston, ii, 48
 " George C., Architect, i, 10
 " George, "Wisest Man of his Generation," ii, 54
 " Mrs. Col., ii, 9
 Mason's Manuscript. Gen., ii, 50
 Massachusetts. Colonial Architecture in Western, ii, 61
 " Hall, Cambridge, Mass., ii, 82
 Massacre. Indian, ii, 14, 38, 62
 " James River, ii, 32
 Matrons, College of. Salisbury, Eng., ii, 96; VIII, 23
 Maury. Rev. Mr., ii, 30
 "Mayflower" Furniture, ii, 84
 McBean, Architect, i, 17
 McComb. John, Architect, i, 17, 18
 McDowell Hall, Annapolis, Md., ii, 60
 McKim, Mead & White, Architects, i, 23
 McLean Asylum Building, Somerville, Mass., ii, 84
 " " Stairs. The, ii, 79, 85
 Medford Historical Society, ii, 72
 " Mass., Brickyards, ii, 77
 " " Cradock House, i, 2, 3; ii, 72, 81
 " " Garrison House, ii, 72
 Medford, Mass. Hall House Balustrade, i, 7
 " " Royall House, I, 2, 3, 4, 5, 6; ii, 72, 82
 Meeting-house. See "Church."
 " Burlington, N. J. Friends', i, 9
 " First, i, 35
 " The, ii, 67
 Meeting-houses. Selling, ii, 70
 Memorial Tablet in Atherington, Eng. Church, ii, 104
 Mennonites, i, 15
 Mertztown, Pa. Longswamp Reformed Church, i, 18
 Metalwork. English Georgian, ii, 98
 Methodist Episcopal Church, Waterloo, N. Y., i, 17
 Middle Plantation, ii, 13
 " Provinces, i, 11
 Middlesex, Eng. Entrance Screen to Syon House, VIII, 15
 Military Homes, i, 1, 2
 Millwood, Va. Carter Hall, ii, 34
 Ministers' Grant, Lenox, Mass. The, ii, 83
 Mirror Frame, I, 31
 Mohawk Valley, N. Y., ii, 10
 Monastery, Ephrata, Pa., IV, 18
 " Philadelphia, Pa., i, 15
 Monticello, Charlottesville, Va., i, 23
 Monument, Dublin. The Nelson, ii, 111
 Monumental Church, Richmond, Va., III, 11
 Moravians, i, 15
 Morris House, New York, N. Y., i, 13
 " " Philadelphia, Pa., III, 20, 21, 22, 23
 " " Washington buys the, ii, 47
 " Reserve. The, ii, 4
 " Robert, ii, 4
 Mossom. Rev. Mr., ii, 25
 Moulded Clapboards, ii, 64
 Mount Airy; House of the Tayloes, i, 29; ii, 50
 " Julian, Fishkill, N. Y., i, 25
 " Malado, Va., ii, 32
 " Morris, N. Y., ii, 2, 5
 " Pleasant Mansion, Philadelphia, Pa., IV, 30, 32, 33, 35, 36
 " Vernon Ladies Association, ii, 48
 " " Va., ii, 27, 41, 44, 45, 48, 54; VI, 33, 34, 35
 Moving Churches, ii, 68
 Mulberry Trees, ii, 14
 Mumford House Mantel, Rochester, N. Y., II, 4
 Munday. Richard, Architect, i, 10
 Murder. The Salem, i, 36
 Murray. Architect. William, ii, 111
 Murrays. Acton, the Home of the, ii, 57
 Myers House, Norfolk, Va. Barton, ii, 43; VI, 12, 15, 16, 17, 18
 — N —
 Narbonne House, Salem, Mass., ii, 62
 Narragansett, R. I. Church, i, 9
 Navy reserves large Trees. Royal, ii, 64
 Nelson House, Yorktown, Va., ii, 19
 " Monument, Dublin. Architect of, ii, 111
 " Thomas, ii, 9
 New Amsterdam Government, ii, 10
 Newbury, Eng. Bridge at, ii, 98; VIII, 25
 Newbury, Eng. Northbrook St., ii, 98
 NEWBURYPORT, MASS.:—
 Collins House, ii, 72
 Garrison House, i, 2; ii, 72
 Timothy, Lord Dexter's House, ii, 78
 Newby Hall, Yorks, Eng., ii, 96
 Newcastle, Eng. Dormers, i, 12
 Newel-posts, i, 8; IV, 1; V, 15; VI, 9; VII, 2, 5, 8, 11
 New England. Georgian Houses, ii, 81
 Newgate Prison, Dublin, ii, 110
 " London, Eng., ii, 106
 NEW HAVEN, CONN.:—
 Old North, II, 10
 Steeple of First Church, II, 10
 New Kent Co., Va. St. Peter's Church, ii, 25
 Newport News, ii, 32
 NEWPORT, R. I.:—
 Ayrault House Hood, i, 6
 Gov. Bull House, i, 2
 Christopher G. Champlin House, i, 32
 City-hall, i, 11
 Hazard House, Details, I, 23, 24
 Historical Society, i, 31
 Seventh Day Baptist Church Pulpit, i, 31; I, 20
 State-house, i, 10, 11; ii, 83
 Synagogue, i, 10
 Town-hall, i, 10, 11
 Trinity Church, i, 32
 " " Pulpit, i, 10
 New State-house, Boston. The, i, 11
 " Sweden, Del., i, 15
 NEW YORK, N. Y.:—
 Apthorpe House, i, 14
 "Brick Church," i, 17
 Bull's Head Tavern, i, 19
 City-hall, i, 17, 18; II, 30, 34, 35, 36, 37, 48
 Door-head. A, i, 12
 Dutch Cottage, i, 14
 Iron Newel-posts on Varick St., IV, 1
 Jumel Mansion, i, 14
 King's College, i, 18
 Morris House, i, 13
 Oldest House in, i, 16
 Old Trinity Church, i, 16
 St. John's Chapel, i, 17; IV, 16
 St. Paul's Chapel, i, 16; IV, 10, 11, 12, 13
 Sub-treasury, i, 18
 Niches, i, 22, 23
 Nichols House, Salem, Mass., VII, 10
 " " Door, VII, 22
 " " Mantel, III, 14, 15
 Nicholson. Gov., ii, 13
 " Sir Francis, ii, 15
 Nicholson-Pierce House Door-head, Salem, Mass., i, 8
 Nieuw Amsterdam, i, 11
 Nogging. Brick, ii, 74, 76
 Nomi, House of Robert Carter, ii, 50
 Noon-house. The, ii, 71
 Norfolk, Va., ii, 42
 " " bombarded by Lord Dunmore, ii, 42
 NORFOLK, VA.:—
 Freeman House, VI, 19
 House of Barton Myers, ii, 43; VI, 12, 15, 16, 17, 18
 Porch of the Gen. Gage House, III, 27
 St. Bride's, ii, 43
 " Paul's Church, ii, 42
 Typical Porches, VI, 21
 Norman's "Town and Country Builder's Assistant," ii, 65
 Northampton, Eng. All Saints' Church, ii, 95; VIII, 15
 " Mass., ii, 61, 62
 " " Attempt to sell the Meeting-house, ii, 70
 " " First Church, ii, 68, 69, 70
 North Church, Boston, Mass. Old, ii, 81, 83
 " " New Haven, Conn. Old, II, 10
 " Runcion, Eng., ii, 93
 Northern and Southern Peculiarities. Some, ii, 76
 Northiam, Sussex, Eng. Candellabrum at, ii, 101
 Norton House, Goshen, Conn., II, 53, 54, 55, 56
 Nott. Tomb of Gov. Williamsburg, Va., ii, 16
 — O —
 Oatlands, Loudon County, Va., ii, 43
 Octagon House, Washington, D. C., i, 28
 " " Mantels, III, 12, 16, 17
 " " Plan, III, 17
 Office of the Holland Purchase, Batavia, N. Y., I, 33
 " Front, Lewes, Eng., 94, 97
 " Register, Dublin, ii, 111
 Old Bailey Prison, London, ii, 106
 " Corner Bookstore, Boston, Mass., ii, 82
 " Manse, Concord, Mass., i, 3
 " North Church, Boston, Mass., ii, 81, 83
 " " New Haven, Conn., II, 10
 " Parliament House, Dublin, ii, 111
 " St. Paul's, London, ii, 84
 " Ship Church, Hingham, Mass., i, 9; IV, 17; ii, 83
 " South Church, Boston, Mass., i, 10, 26; IV, 14, 15
 " State-house, Boston, Mass., i, 10, 11; II, 46, 47; ii, 72, 83
 " Stone House," Guilford, Conn., i, 1, 2
 " " (Swedes') Church, Wilmington, Del., i, 17
 " Swedes' Church, Philadelphia, Pa., i, 18; V, 11, 12
 Olden Barneveld, N. Y., ii, 10
 Oldest House in New York City, i, 16
 Oliver House, Dorchester, Mass., i, 5
 " " Salem, Mass., VII, 12, 14
 Olmsted. F. L., ii, 5
 "Oncida." Brig, ii, 7
 Orkney. Earl of, ii, 16
 Orr. Tomb of Hugh. Williamsburg, Va., ii, 16
 Osborne House. Nehemiah. Rochester, N. Y., ii, 2
 Osgood House Door, Salem, Mass., VII, 19
 Oulton Hall, Cheshire, Eng., ii, 97
 Overhanging Stories, ii, 64
 Overhang of the Eaves, i, 13
 Ovid, N. Y. Mantel in *Independent Office*, V, 13
 " " " " State Road House, V, 13
 Oxford, Eng. All Saints' Church, ii, 94
 " " Iron Gate, St. Giles, VIII, 27
 " " Radcliffe Library, ii, 94, 98

EXPLANATION:—The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numerals indicating the Part, and bold-face figures showing the location of the plate in that Part.

— P —

- Paca House, Annapolis, Md., ii, 27; VII, 1
- Pagan Creek, ii, 22
- Page. John, ii, 14, 16
" Mann, ii, 35
" Matthew, ii, 17
- Pain's. William. Architectural Book, i, 5, 28; ii, 86
- Palace. Hampton Court, ii, 97
- Palladian Dictum about Doors. The, ii, 99
" Windows, i, 5, 7, 21; II, 20, 42, 54; IV, 21; VII, 16
- Palladianism. Inigo Jones's, ii, 100
- Pamunkey Indians, ii, 39
- Park, Bath, Eng. Prior, ii, 95
" Street Church, Boston, i, 9, 10
" Winstead, Eng., ii, 105
- Parliament Houses, Dublin. The old, ii, 111
- Parsons' Contest. The, ii, 30
- Patch. Sam, ii, 1
- Patriotic Societies, ii, 72
- Peabody. Col. Francis, i, 36
" George, i, 36
" House, Salem, Mass. Geo., VII, 13
- Peale's Portrait of Washington, ii, 38
- Penn. William, ii, 12
- Penn's Box-wood Trees, i, 15
- Pennsylvania Hospital, Philadelphia, Pa., III, 1, 2, 3, 4, 5, 8; IV, 34; ii, 79, 80
- Pepperell Mansion, Kittery, Me., i, 4; ii, 82
- Pequannock, Conn. The Avery House, i, 3
- Peterboro' and Evelyn Byrd. Lord, ii, 41
- Petersburg founded by Colonel Byrd, ii, 41
- Petworth, Eng. Porch at, VIII, 3
- Phelps and Gorham. Messrs., ii, 4
" " Purchase, ii, 2
- PHILADELPHIA, PA.:—
Bartram House. John, IV, 9
Carpenters' Hall, III, 31, 32
Christ Church, i, 17, 18; ii, 12; II, 42, 43, 44, 45; IV, 31
Cupolas of Pennsylvania Hospital, IV, 34
Independence Hall, i, 18; IV, 21, 22, 23, 24, 25, 26, 27, 29
Livezey's House, i, 15
Mantels in House on S. 3d Street, IV, 28
Monastery, i, 15
Morris House, III, 20, 21, 22, 23
Mount Pleasant Mansion, IV, 30, 32, 33, 35, 36
Old Swedes Church, i, 18; ii, 12; V, 11, 12
Pennsylvania Hospital, III, 1, 2, 3, 4, 5, 8; IV, 34; ii, 79, 80
Ridgeway Library, i, 19
Solitude, VI, 10, 11
St. Peter's P. E. Church, i, 17; ii, 12; V, 3, 6
Woodford House, VI, 4, 5
Zion Church, i, 17
- Philipse Manor House, Yonkers, N. Y., i, 14; II, 24, 25, 26, 27, 28, 29
- Phillips House Window, Salem, Mass., IV, 5
- Photographer. Galsworthy Davie, ii, 96
- Piano. Oakland, Cal., I, 30
- Piazas, ii, 80
- Pickering House, Salem, Mass., i, 33, 34, 35
- Pickman House, Salem, Mass., VII, 16
- Pier Termination, Carlisle Parade, Hastings, Eng., VIII, 17
- Piers, Hampstead Marshall, Eng. Gate, VIII, 9
- Piffard House, Piffard, N. Y., ii, 5
- Piffards, ii, 5
- Pigeon Cove, Mass. Old House at, i, 4
" House, Shirley, i, 21; ii, 36
- Pike. Gen. Zebulon, ii, 7
- Pineapple-House Door, Salem, Mass., VII, 19
- Pine's Portrait of Washington, ii, 47
- Pingree House, Salem, Mass., i, 35
" Mantels, IV, 6
- Pittsburgh, Pa., Doorway on Liberty St., III, 10
- Pittsford, N. Y., Mantel in Hargous House, I, 32
- Plastered Houses, i, 2
- Plaster of Clay, Sand and Salt Hay, ii, 74
- Plate-warmer, II, 18
- Plymouth, Mass. Winslow House, ii, 82, 84, 85; VIII, 2
- Pocahontas, ii, 31
" Font, ii, 16
- Pohick Church, Va., ii, 25, 44, 48, 50
- Population of Dublin, ii, 107
- Porches, i, 6, 20; IV, 35; VII, 12, 15, 16, 22
- Porch Plans, i, 6
- PORCHES:—
Alton, Hants, Eng., ii, 92
Brentford, Eng., ii, 102
Childs House, Rochester, N. Y., II, 6
Culver House, Brighton, N. Y., I, 1
General Gage House, Norfolk, Va., III, 27
Groombridge Place, near Tunbridge-Wells, Eng., ii, 103
Gunston Hall, ii, 52
Hurd House, Charlestown, Mass., i, 7
Isaac Hill's House, Rochester, N. Y., II, 2
Litchfield, Conn., i, 6
Norton House, Goshen, Conn., II, 54
"Old Ship" Church, Hingham, Mass., IV, 17
Petworth, Eng., VIII, 3
Salem, Mass., VII, 18, 22, 25, 27
Shirley, Va., ii, 38
Shreve House, Salem, Mass., VII, 17
Smith House, Brighton, N. Y., ii, 1
Taylor House, Roxbury, Mass., i, 6
Walker House, Lenox, Mass. Judge, VIII, 1
Williams House, Boston, Mass., II, 11, 12
Woodlawn, Va., VI, 22
- Porter House, Hadley, Mass., I, 22; ii, 64
- Portland-stone Dressings, Dublin, ii, 111
- Portraits of Washington, ii, 38, 47
- Portsmouth, N. H., ii, 57
- PORTSMOUTH, N. H.:—
Balustrade from Governor Langdon's House, i, 7
Cupboard in Jaffrey House, i, 8
Door-head, i, 6
Ladd House, VII, 24; ii, 82, 84
Langdon House, i, 7, 8; ii, 82
Mantel in Haven House, VII, 23
Old Cottage at, i, 4
" Custom-house Door, I, 12
- Post-office, Dublin. The General, ii, 111
- "Powder Horn," Williamsburg, Va., ii, 19, 20
- Powder seized at Williamsburg, ii, 19
- Powhatan, ii, 31
- Powhatan's Chimney, ii, 26
- Prescott, i, 34
- President's House, Cambridge, Mass., ii, 82
- Prince Arthur's Visit, i, 36
- Pringle House, S. C. Gov. Bull, i, 20
- Prior Park, Bath, Eng., ii, 95
- Prison, Newgate, Dublin, ii, 110
" " London, ii, 106
- Providence, R. I. Doorway in, i, 7
" " Typical Houses, III, 30
- Province House, Boston, Mass., ii, 82
- Prudery of Harley St. The, ii, 105
- Public Architecture in the South, i, 22
" " of the Middle Provinces, i, 16
" Library, Boston, Mass. Old, i, 7
- Pulpits, IV, 12, 31; ii, 98
- PULPITS:—
Christ Church, Alexandria, Va., II, 21, 22
Gloria Dei, Philadelphia, ii, 12
King's Chapel, Boston, Mass., i, 9; I, 15, 18, 19
Newport, R. I., i, 32
Old Meeting-house, Sandown, N. H., I, 7
St. Peter's P. E. Church, Philadelphia, V, 6
Seventh Day Baptist Church, Newport, R. I., I, 20
Trinity Church, Newport, R. I., i, 10
- Puncheon Floors, i, 20
" Pavements, ii, 30
- Punishments. Governor Dale's severe, ii, 38
- Putnam and the First Meeting-house at Salem. Eben., i, 35
" House, Danvers, Mass. The General, i, 4
- Putney, Eng. Doorway of the Fairfax House, VIII, 6
- Pyncheon Fort, Springfield, Mass., ii, 62
" John, ii, 62
- Q —
- Quaker Meeting-house, Burlington, N. J., i, 9
- Quakers, i, 15
- Quarrels over Church Sites, ii, 71
- Quarters. Servants', i, 20; ii, 27; VI, 34
- Quays. Dublin, ii, 108
- Quebec, ii, 47
- Queen Anne, ii, 81
" Statues of, ii, 105
" Anne's Gate, Westminster, Eng. Doorway in, ii, 89
" " Gold Communion Service, ii, 16
" of the Pamunkeys, ii, 39
- Queen's Square, London. Doorway in, ii, 90
- Quilter's Chimney. Mark, ii, 75
- Quincy Mansion, Quincy, Mass., i, 3, 5; ii, 82
- R —
- Racing, ii, 25
- Radcliffe Library, Oxford, Eng., ii, 94, 98
- Raisings. Rum at, ii, 71
- Raleigh Tavern, ii, 17
- Randolph. Ann, ii, 17
" Hon. Peyton, ii, 19
- Randolphs. Tuckahoe, a Home of the, ii, 33
- Ratcliffeboro, S. C. St. Paul's Church, III, 11
- Rebellion. Bacon's, ii, 49
- Rebuilding of Bath, Eng., ii, 95
" " Blandford, Eng., ii, 98
- Red Horse Inn, Sudbury, Mass., i, 2
- Redwood Library, Newport, R. I., i, 32
- Register Office, Dublin. The, ii, 111
- Removal of Church Galleries, ii, 105
- Renaissance. Blomfield's Book on English, ii, 93
- Revere House, Boston, Mass. The Paul, i, 4
- Review. The Architectural, ii, 99
- Revival. Eastlake's History of the Gothic, ii, 86
" The Greek, i, 8, 13, 18; ii, 2, 86
" The Roman, ii, 86
- Riccabecian Indians defeat Col. Hill, ii, 39
- Richland, Home of the Brents, ii, 50
- RICHMOND, VA.:—
Founded by Col. Byrd, ii, 41
Monumental Church, III, 11
Old Stone House, III, 6
State-house, i, 23
Van Lew House, ii, 34
- Ridgway Library, Philadelphia, Pa., i, 19
- Riding-schools. British, i, 32
- Riedesel House, Cambridge, Mass., ii, 82
- Riverdale, Md. Baltimore House, VI, 28, 29, 30, 31
- River Front of Hampton Court Palace, Eng., VIII, 12
- Roads of Dublin. The Circular, ii, 108
- Rochambeau, ii, 45
- ROCHESTER, N. Y.:—
Bicknell House Mantels, II, 5
Childs House Cornice, II, 1
" " Porch, II, 6
- Eagle Tavern, ii, 3
- Griffith House Entrance, ii, 2
- Hills House Doorway. Isaac, II, 3
" " Mantel. Isaac, II, 4
" " Porch. Isaac, II, 2
- Livingston Park Seminary, ii, 3
- Market, ii, 1
- Mumford House Mantel, II, 4
- Rockwell House, Lenox, Mass. The Judge, ii, 83; VIII, 1
- Rococo Ornament, i, 8
- Rogers Manse, Ipswich, Mass., ii, 75
" T. Mellon, Architect, i, 18
- Rolfe. John, ii, 16, 31
- Roman Catholic Blessing. The, ii, 101
" Revival. The, ii, 86
- Roof-balustrades, i, 6, 12
- Roof-frame of Mappa House, Trenton, N. Y., ii, 10
- Roof of Old South Church, Boston, Mass., IV, 15
- Roof-lanterns, ii, 96
- Roof-truss of Octagon House, Washington, D. C., i, 29
" " Seventh Day Baptist Church, Newport, i, 32
- Roofs, i, 4
" Deck, ii, 77
" Flat, i, 21
" Gable, ii, 82
" Gambrel, i, 4, 12, 21; ii, 64, 82
" Hipped, i, 4; ii, 66, 77
" Thatched, ii, 62, 68

- Rosewell, Whitmarsh, Va., i, 21;
ii, 16, 17, 35; VII, 4
Rotunda, City-hall, New York,
N. Y., II, 30, 36, 37
" Hospital, Dublin, ii, 109;
VIII, 42
Roxbury, Mass. Steeple of First
Unitarian Church, i, 10
" " Taylor House, i,
6; IV, 19, 20
Royal Arms, ii, 96; VIII, 17
" Exchange, Dublin, ii, 110
" Hibernian Academy of Arts,
ii, 111
Royall House, Medford, Mass., I,
2, 3, 4, 5, 6; ii, 72, 82
Rum for Raisings, ii, 71
Rumford, Count, i, 34
" House Balustrade, i, 7
" " Dormer, i, 7
Rumford's Ball-room. Count, ii, 77
" House, Woburn, Mass.
Count, i, 6
Rye, Sussex, Eng. Altar-table, ii, 98,
102
" " Bay-window, ii, 97, 98
" " Garden-house, ii, 97
" " Town-hall, ii, 96; VIII,
19
—S—
Saal and Saron, Ephrata, Pa., i, 16;
IV, 18
Sabbatarian Society of Newport, i,
31
Sabine Hall, Richmond Co., Va., ii,
43
Sackett. August, ii, 8
" House, Sackett's Harbor,
N. Y., ii, 8; III, 25,
26
Sackett's Harbor, N. Y., ii, 7
" " Camp House, V,
10
" " Sackett House,
III, 25, 26
" " Woolsey House,
III, 25, 26
Safford House, Salem, Mass., VII,
13, 25
St. Bride's, Norfolk, Va., ii, 43
St. Cross, Winchester, Eng. Bay-
window, ii, 100
St. Dunstan's Church, Cranbrook,
Eng. Royal Arms in, VIII, 17
St. George's Church, Dublin, ii, 111
St. Giles, Oxford, Eng. Iron Gate,
VIII, 27
St. James's Church, Picadilly, Lon-
don, i, 10, 32;
ii, 105
" " " Goose Creek,
S. C., i, 24;
III, 6
St. John's Chapel, New York, N. Y.,
i, 17; IV, 16
" " College, Annapolis, Md.,
i, 23; ii, 60
" " Richmond, Va., ii, 34
St. Luke's Church, Smithfield, i, 23;
ii, 20, 22, 23
St. Martin's-in-the-Fields, London,
i, 10, 17; ii, 86, 94
St. Mary-le-Strand, London, ii, 94,
104, 105; VIII, 32, 33, 34
St. Mary's City, Maryland's First
Capital, ii, 58
" " Woolnoth, London, ii,
94
St. Memin. Portraits by, ii, 38
St. Paul's Chapel, New York, N. Y.,
i, 16; IV, 10, 11, 12,
13
" " Church, London. Old, ii,
84
" " Norfolk, Va., ii, 42
" " Ratcliffeboro, S. C., III,
11
St. Peter's Church, New Kent Co.,
Va., ii, 25
St. Peter's P. E. Church, Philadel-
phia, Pa., i, 17; ii, 12; V, 3, 6
St. Sepulchre, London, ii, 26
Salaries paid in Tobacco, ii, 15, 24,
30
SALEM, MASS.:—
Backyard. A, i, 34
Bertram Home for Aged Men,
VII, 31
Box-stairs, ii, 78
Brooks House Staircase, VII, 6
Cabot House, VII, 7, 8, 9
Cadet Armory, i, 36
Custom-house, i, 10, 11, 34
Derby House, VII, 7
Door-head. A, i, 8
Doorways, VII, 19, 22
Emerton House, VII, 16
Essex House Mantel, III, 13
" Institute, i, 36
First Meeting-house, i, 35
Forrester House Mantel, I, 13;
VII, 15
Furniture, IV, 3
Gate-posts, IV, 2
Hamilton Hall, IV, 8
Hodges House Newel-post, i, 8;
VII, 10, 11
House of Seven Gables, i, 9
Hubon House Staircase, VII, 5, 6
Mantel in Working Women's
Bureau, I, 14
Murder. The White, i, 36
Nichols House, III, 14, 15; VII,
10
Nicholson-Pierce House Door-
head, i, 8
Oliver House, VII, 12, 14
Peabody House. Gov., VII, 13
Pickering House, i, 33, 34, 35
Pingree House, i, 35; IV, 6
Plaster Ceiling, i, 8
Porches, VII, 25, 27
Safford House, VII, 13, 25
Shreve House Porch, VII, 17
Six Hours in, i, 33
South Church, VII, 33
Staircase, 125 Derby St., VII, 2,
3
Typical House. A, i, 35
Waller House, VII, 29
Window of Phillips House, IV, 5
Witch House, i, 4
SALISBURY, ENG.:—
College of Matrons, ii, 96; VIII,
23
House in the Close, ii, 95; VIII,
28
Iron Entrance-gate, VIII, 27
White Hart Inn, ii, 96
Salt Hay for Hair in Plaster, ii, 74
Sandown, N. H. Door to Old Meet-
ing-house, I, 8
" " Pulpit in, I, 7
Sandys. Sir Edwin, ii, 32
George, ii, 32
" Sends Women to the Col-
onies. Sir E., ii, 31
Saw-mills. Early, i, 1
" Scarlet Letter," i, 34
Scenic Wall-paper, i, 8; ii, 9
Schenectady, N. Y. Mabee House,
ii, 9
School-house, Cranbrook, Eng., ii,
95
" Dublin. Blue-coat,
ii, 112; VIII, 44
Schuyler. Montgomery, i, 18
Scott. Gen. Winfield, ii, 4
" House Stair-end, Anna-
polis, Md., i, 22
Screen at Syon House, Middlesex,
Eng. Entrance, ii, 95; VIII, 15
Seal of the State of Virginia, ii, 54
Secular Buildings, i, 10
Selling Meeting-houses, ii, 70
Seminary, Granger Place, Canan-
daigua, N. Y., ii, 3
" Livingstone Park, Ro-
chester, N. Y., ii, 3
Senate-house, Cambridge, Eng., ii,
94
Seneca Lake, ii, 3
Sergeant. Peter, ii, 82
Serpentine Wall. Jefferson's, i, 23
Service's Patent, ii, 10
Seton House, Washington, D. C.,
I, 28, 29
Seven Gables. House with, i, 34
Seventh Day Baptist Church, New-
port, R. I., i, 31; I,
20
" " Baptists, i, 15
Seymour. Atty. Gen., ii, 19
" Horatio, ii, 10
Sharrett's House Mantels, Balti-
more, Md., VI, 13
Shell Door-heads, i, 5, 21; ii, 87,
100; VIII, 6, 8, 10
Shelly, Va., ii, 16
Sherman. John, ii, 11
" Roger, ii, 11
Sherman's March through South
Carolina, ii, 28
Ship-carvers and Twisted Balusters,
ii, 77
Ship Church, Hingham, Mass. The
Old, i, 9; ii, 83
Shirley Hundred, ii, 31
" James River, Va., i, 19, 20,
21; ii, 35; VI, 27, 32
Shop-front, Lewes, Eng., ii, 97, 100
Shreve House Porch, Salem, Mass.,
VII, 17
Shrewsbury, N. J. Christ Church,
i, 10
Shute's Book on Classical Design,
ii, 86
Side-lights, i, 13; II, 3, 41; III, 7;
IV, 8; ii, 2
Silk-growing in Virginia, ii, 14
Smibert. John, Architect, i, 10
Skipworth. Col. Henry, ii, 18
Smith. Capt. John, ii, 22, 26, 42, 52
" House Porch, Brighton,
N. Y., ii, 1
Smithfield. St. Luke's, ii, 22, 23
Society of the Cincinnati, i, 25
Solid Steps, i, 22
Solitary Brethren, i, 15
Solitude, Philadelphia, Pa., VI, 10,
11
Somerville, Mass. McLean Asylum,
ii, 79, 85
Sounding-boards, i, 10, 32; I, 19;
IV, 13
South Carolina. Gov. Bull Pringle's
House, i, 20
" Sherman's Passage
through, ii, 28
" Church, Salem, Mass., VII,
33
" Hadley, Mass., ii, 71
" Kensington, Eng. Old Deal
Door, VIII, 4
" Molton, Eng. Mantel in
Mayor's
Office, VIII,
5
" " " Royal Arms,
ii, 96; VIII,
17
" " " Town-hall,
ii, 96; VIII,
17, 19
Southampton, Mass., ii, 62
Southern House-plan. Typical, ii,
77
" Peculiarities, ii, 76
" Provinces. Architecture
of the, i, 19
Spencer-Pierce House, Newbury-
port, Mass., i, 2
Spire, see "Steeple."
Spotswood. Gen., ii, 17
" Gov., ii, 15, 18, 20, 42,
49
Spratz. William, a Hessian Archi-
tect, i, 5
SPRINGFIELD, MASS.:—
Alexander House, ii, 66, 67
Dwight House. Josiah, I, 21
Ely Tavern, ii, 62
First Church, ii, 69
Pyncheon Fort, ii, 62
Springfield, Va., ii, 52
Spy. Miss Bet Van Lew, the Union,
ii, 34
Stable, Homewood, Baltimore, Md.,
i, 22
Staircase-hall. The, i, 7
STAIRCASES:—
Baltimore House, Riverdale, Md.,
VI, 29
Bellingham-Cary House, Chelsea,
Mass., II, 51
Brooks House, Salem, Mass., VII,
6
Cabot House, Salem, Mass.
Joseph, VII, 8
125 Derby St., Salem, Mass., VII,
2, 3
Devonshire Sq., London, VIII,
26
Gunston Hall, Va., ii, 54
Hollister House, Greenfield,
Mass., ii, 65
Hubon House, Salem, Mass.,
VII, 5, 6
Ladd House, Portsmouth, N. H.,
VII, 24
Lee House, Marblehead, Mass.,
I, 17
McLean Asylum, Somerville,
Mass., ii, 79, 85
New York City-hall, II, 30, 37
Old State-house, Boston, Mass.,
II, 47
Pennsylvania Hospital, Philadel-
phia, Pa., ii, 36, 37
Philipse Manor House, Yonkers,
N. Y., II, 28
Shirley, Va., ii, 36, 37
Tuckahoe, Va., VI, 9
Wadsworth Manor, Eng., VIII,
14
Westover, Va., ii, 40
Winslow House, Plymouth,
Mass., VIII, 2
Stair Ends, i, 21, 22; II, 16, 28,
52; VI, 24, 29
" Railings, i, 8, 22; III, 28,
29; ii, 79; IV, 33; VI,
11, 24; VII, 2, 5, 6, 8, 11
Stairs, i, 21; IV, 24; V, 15, 22;
VI, 5
Stadt Huys, New York, N. Y. The
Old, i, 16
Stalls. Georgian Church, ii, 98
State-house, Annapolis, Md., i, 23;
ii, 59
" Bulfinch Front, Bos-
ton, i, 11
" Newport, R. I., i, 10,
11; ii, 83
" Old, Boston, Mass., i,
10, 11; II, 46, 47;
ii, 72, 83
" Richmond, Va., i, 23
Statue of Norborne Berkeley, ii, 19
" " Grattan, Dublin, ii, 111
" " Washington. Houdon's,
ii, 47
Statues of Queen Anne, ii, 105
Stearns House Porch, Salem, Mass.,
VII, 27
Stebbins House Doors, Deerfield,
Mass., ii, 64
Steeple, II, 42, 43
STEEPLE:—
Congregational Church, Man-
chester-by-the-Sea, Mass., i, 10
First Church, New Haven, Conn.,
II, 10
" Unitarian Church, Roxbury,
Mass., i, 10
Independence Hall, Philadelphia,
Pa., IV, 25
Old North Church, New Haven,
Conn., II, 10

STEEPLE:—

Park Street Church, Boston, Mass., i, 9
 St. Mary-le-Strand, London, VIII, 34
 Stewart House, Annapolis, Md. The Peggy, ii, 60
 "Stone House," Guilford, Conn. Old, i, 1, 2
 Stepped Gables, i, 12
 Story of the Lost Boy, ii, 4
 Stratford House, Westmoreland Co., Va., ii, 21, 50
 Street. The Eighteenth-century English, ii, 98
 "English Houses built on the, ii, 97
 "The Village, ii, 63
 Street railways and the Village Street, ii, 63
 Streets Commission. Dublin's Wide, ii, 108
 Strickland. Wm., Architect, ii, 12
 Strikes in Dublin. Early, ii, 112
 Stuart's Portrait of Nellie Custis. Gilbert, ii, 49
 Stucco, i, 15
 "Walls, ii, 10
 Sub-treasury, New York, N. Y., i, 18
 Suburban English Towns. The Layout of, ii, 97
 Sudbury, Mass. Red Horse Inn, i, 2; ii, 82
 Sudwell. Col. Philip, ii, 14, 21
 Suicide of John Ames, ii, 69
 Sullivan. Gen., ii, 5
 Sumptuary Laws, ii, 77
 Sunbursts, II, 5; IV, 7, 27; V, 21
 Sundial. A Sussex, Eng., ii, 91
 Sunrise Tavern Interiors, Fredericksburg, Va., ii, 46
 Surgeons, Dublin. College of, VIII, 44
 Susquehanna, i, 12
 Swan's Architectural Book, i, 5; ii, 86
 Swedes Church, Philadelphia, Pa. Gloria Dei, or Old, i, 18; ii, 12; V, 11, 12
 "Wilmington, Del., i, 17
 Swedish National Church, ii, 12
 Sweeney's Lane, Dublin. Houses in, ii, 109
 Synagogue, Newport, R. I., i, 10
 Syon House, Middlesex, Eng. Entrance Screen, ii, 95; VIII, 15

—T—

Table. Card-, I, 31
 "Chronological, i, 9
 Tablet in Atherington Church, Eng., ii, 104
 Taliefero. Colonel, ii, 18
 Tarleton's Dragoons at Lower Brandon, Va., ii, 27
 TAVERNS:—
 "Bull's Head." New York, N. Y., i, 19
 "Cherry," ii, 54
 "Eagle." Rochester, N. Y., ii, 3
 "Ely." Springfield, Mass., ii, 62
 "Gadsby's." Alexandria, Va., i, 30; i, 9
 "Raleigh." Williamsburg, Va., i, 17
 "Sunrise." Fredericksburg, Va., ii, 46
 See "Inn."
 Tayloe. Col. John, i, 29
 "House, Washington, D. C. Mantels, III, 12, 16, 17
 Taylor, Architect, ii, 84
 "House, Roxbury, Mass., i, 6; IV, 19, 20,
 Tea-party House. The Boston, i, 5

Temple Inn Gate, London, ii, 103
 Thatched Roofs, ii, 62, 68
 Thibedeau, Carpenter. Mr., ii, 74
 Thompson House, Charles town, Mass. Doorway, II, 7
 "Mantel, II, 8
 Thornton. Dr. William, Architect, i, 19; ii, 48
 Thorpe. George, ii, 32
 Ticknor House, Boston, ii, 86
 Tillman Block, Geneva, N. Y., ii, 3
 Tiles. Dutch, i, 22
 Timbs, Carver, ii, 89
 Tinicum Church, ii, 12
 Tobacco. Salaries paid in ii, 15, 24, 30
 Todd and Madison. The Widow, ii, 55
 Tolles Boy. The Lost, ii, 4
 Tomahawk Frieze, i, 23
 Tomb of the Brays, Williamsburg, Va., ii, 15
 "Joseph Bridger, ii, 24
 "John Carter, ii, 24
 "Governor Nott, Williamsburg, Va., ii, 16
 "Townsend, Witney, Eng., VIII, 35
 "of Washington, ii, 48
 Tombs. The Blair, ii, 21
 "English Georgian, ii, 98; VIII, 31, 35
 "in Fairfield, Eng. Churchyard, VIII, 35
 Tomkins Almshouse, Abingdon, Eng., ii, 96, 99
 Tories' Row, Cambridge, Mass., ii, 81
 Totopotomoi, Chief of the Pamunks, ii, 39
 Tower, see "Steeple"
 "Armagh Cathedral, ii, 110
 "Dublin Castle, VIII, 46
 Towne. Ithiel. Architect, ii, 70
 Town-hall, Abingdon, Eng., ii, 95; VIII, 19
 "High Wycombe, Eng., ii, 98; VIII, 21
 "Newport, R. I., ii, 11
 "Rye, Eng., ii, 96; VIII, 19
 "South Molton, Eng., ii, 96; VIII, 17, 19
 "Weathersfield, Conn., i, 10
 "Witney, Eng., ii, 96; VIII, 21
 Town-halls of small Market-towns, ii, 95
 Towns. The Layout of English Suburban, ii, 97
 Townsend Tomb, Witney, Eng., VIII, 35
 Tracery. Window, i, 13
 Trees reserved for Royal Navy, ii, 64
 Trenton, N. Y., ii, 10
 TRENTON, N. Y.:—
 Billings House, ii, 11
 Decastro House, ii, 11
 Douglas House, ii, 11
 Griffith Inn, ii, 11
 Guiteau House, ii, 11
 Mappa House, ii, 10; V, 14, 16, 17, 18, 19, 20, 21, 22
 Van der Kemp House, ii, 11
 Triad of Georgian Churches in London. A, ii, 104
 Trinity Almshouse Gate, Deptford, VIII, 24
 "Church, Newport, R. I., i, 10, 32
 "New York, N. Y., ii, 4
 "New York, N. Y., Old, i, 16
 "College, Dublin, ii, 111; VIII, 48
 "Ground Almshouse, London, VIII, 22

Trolley opposed by Deerfield, Mass., ii, 63
 True Architecture. Georgian Architecture, ii, 92
 Tuckahoe, Goochland Co., Va., ii, 29, 32, 33; VI, 6, 9
 Tudor House, Georgetown, D. C., III, 24
 Tulip Hill, West River, Md., i, 20
 Tunbridge Wells, Eng. Porch of Groombridge Place, ii, 103
 Turkey Frieze, Winslow House, Plymouth, Mass., ii, 85; VIII, 2
 Twisted Balusters, I, 15, 20, 27; II, 28, 47; ii, 86; VII, 2, 5, 6, 8, 11
 "possibly carved by Ship-carvers, ii, 78
 Two-story Columns, i, 14
 "Porches, i, 20
 Typical Salem House, i, 35
 Tyrone House, Dublin, ii, 110

—U—

Unicorn. Sculptured, ii, 96; VIII, 17
 University of Virginia, Charlottesville, Va., i, 23, 24
 Upjohn, Architect. R., ii, 4
 Upsal House, Germantown, Pa., VI, 1, 2, 3
 Urns, II, 16, 21, 22; III, 13, 19, 28, 29; IV, 2
 Utica, N. Y., ii, 10

—V—

Vanbrugh. Sir John. Architect, ii, 84, 94, 95
 Van Buren. Martin, ii, 10
 "der Kemp. House, Trenton, N. Y., ii, 11
 "Judge Adrian, ii, 10
 "Lew House, Richmond, Va., ii, 34
 "Rensselaer Manor, Albany, N. Y., i, 13, 13, 14, 15; I, 11
 "House, Greenbush, L. I., i, 13
 "House Door-head, i, 12, 13
 "Mansion House, Albany, N. Y., i, 13
 Vassall-Craigie-Longfellow House, Cambridge, Mass., i, 4, 6, 12; ii, 82
 Vassall House, Quincy, ii, 82
 Venetian Red, i, 7
 Vernon. Admiral, ii, 44
 Verplanck. Gulian, i, 25
 "House, Fishkill, N. Y., i, 12, 25
 Vicarage, Hailsham, Eng., VIII, 7
 "Lewisham, Eng., ii, 94
 Village Street. The, ii, 63
 Villiers, Duke of Buckingham, ii, 89
 Virginia. Colonial Work in, ii, 13
 "Company, ii, 32
 Virginia Gazette, ii, 19

—W—

Wadsworth. G. W., ii, 6
 "House, Cambridge, Mass., ii, 82
 "Geneseo, N. Y., i, 15, 22; V, 5

Wadsworth. W. A., ii, 6
 Wadsworths. The, ii, 5
 Wainscoted Walls, i, 21
 Walker House, Lenox, Mass. Judge, ii, 83
 Wall. Jefferson's Serpentine, i, 23
 Waller House, Salem, Mass., VII, 29
 Wallis's Book on Colonial Architecture. F. E., ii, 3
 Wall-paper. Dutch Scenic, i, 8
 Wandsworth Manor House, Eng., VIII, 14, 16, 18
 Wanstead Park, Eng., ii, 105
 Ward House Porch, Salem, Mass., VII, 27
 Ware Church, Gloucester Co., Va., ii, 22
 "Mass. First Church, ii, 70, 71
 Ware's "Architecture," ii, 86
 Washington. Augustine, ii, 44
 "Charles, ii, 54
 "Family Homes, ii, 54
 "George Steptoe, ii, 55
 "John Augustine, ii, 54
 "Lawrence, ii, 44, 54
 "Lund, ii, 45
 "Samuel, ii, 54

WASHINGTON, GEN. GEORGE:—

General, i, 29; ii, 5, 42
 Houdon's Statue of, ii, 47
 House in New York, ii, 47
 Inherits Mount Vernon, ii, 44
 Last Visit to Alexandria, i, 30
 Lodge Chair, i, 30
 Marriage of, ii, 25, 44
 Portraits of, ii, 38, 47
 Surrenders his Commission, ii, 60
 Will, ii, 49

WASHINGTON, D. C.:—

Octagon House, i, 28; III, 12, 16, 17
 Seton House, I, 28, 29
 The United States Capitol, i, 19
 Washington House, Fredericksburg. The Mary, ii, 20
 Washington's Home, Claymont Court. Bushrod, ii, 55; VI, 37
 Waterloo, N. Y. M. E. Church, i, 17
 Waters. Rev. T. Frank, ii, 73
 Wayside Inn, Sudbury, Mass., ii, 82
 Weathersfield, Conn., ii, 61
 "Doorway of Churchill House, ii, 63
 "Town-hall, i, 10
 Weavers' Hall, Dublin, ii, 109
 Webster. Daniel, i, 36
 Webster's Second Wedding. Daniel, ii, 5
 Wells House, Cambridge, Mass., ii, 82
 Wendel. Theodore. Painter, ii, 73
 Wentworth House, Little Harbor, N. H., ii, 82
 Weromocomoco, ii, 16
 West Boston Church, ii, 86; VII, 26, 28
 Westfield, Mass., ii, 62
 Westminster, Eng. Door-head, ii, 90
 "Doorway, ii, 89
 Westover, James River, Va., i, 19, 20, 21, 22; ii, 18, 27, 28, 32, 40, 41
 West River, Md. Tulip Hill, i, 20
 "Springfield, Mass., ii, 62
 "Mass. First Church, ii, 68
 "Wycombe, Eng. Doorway, ii, 92
 Whipple. John, ii, 74

- Whipple House, Ipswich, Mass., ii, 72, **73, 74**
 Whitehall. Architrave Base, i, 23
 " Md. Door-head, i, **22**
 White Hart Inn, Salisbury, Eng., ii, 96
 Whitemarsh, Va. "Rosewell," VII, 5
 Wicks. William S. Architect, ii, 10
 Wide-streets Commission. Dublin's, ii, 108
 Wilkins, Architect of Nelson Monument, Dublin, ii, 111
 Will. Washington's, ii, 49
 William III. King, ii, 19
 " and Mary College, Williamsburg, Va., i, 22; ii, **18**
 " and Mary College. Founder of, ii, 15
 Williams. Ephraim, ii, 83
 " House, Salem, Mass. Roger, i, 9, 34
 " " 1234 Washington St., Boston, II, 11, 12, 13, 14, 15, 16
 " Roger, i, 34
 Williamsburg, Va., i, 19; ii, 13
- WILLIAMSBURG, VA.:—
 Bruton Parish Church, ii, 14, 15
 Christ Church, i, 24
 Churchyard Gate, ii, 14
 Mantel, i, 23
 Old Powder-house, ii, 19, 20
 Tomb of Governor Nott, ii, 16
 William and Mary College, i, 22; 2, 18
 Wren's Court-house, i, 22, 23; ii, 13, 14
 Wythe House, ii, 18
 Williamstown, Mass. Van Rensselaer Manor House moved to, i, 14
 Willink Family, ii, 4
 Wilmington, Del. Old Stone (Swedes') Church, i, 17
 Winchester, Eng. Bay-window at St. Cross, ii, 100
 Window-frame, ii, 67
 Windows, IV, 5, 8
 " Palladian, i, 5, 7, 21; II, 20, 42, 54; IV, 21; VII, 16
- WINDOWS:—
 Christ Church, Alexandria, Va., II, 20
 Harwood House, Annapolis, Md., i, 20
 Williams House, Boston, Mass., II, 15
- Window Tracery, i, 13
 Winslow House, Plymouth, Mass., ii, 82, 84, 85; VIII, 2
 Wister House Mantel, Germantown, Pa., VI, 8
 Witchcraft at Salem, i, 33
 Witch House, Salem, Mass., i, 4, 33
 Witney, Eng. Tombs, VIII, 31, 55
 " " Town-hall, ii, 86; VIII, 21
 Woburn, Mass. Count Rumford's House, i, 6, 7; ii, 77
 Women sent to the Colonies, ii, 31
 Wood, Architect. John, ii, 94, 95
 Woodlawn, Va. House of Nellie Custis, ii, 27, 48; VI, 20, 22, 23, 24, 25, 26
 Woolsey. Commodore, ii, 8
 " House, Sackett's Harbor, N. Y., ii, 8; III, 25, 26
 " Lieutenant, ii, 7
 Wottan's Book on Classical Design. Sir H., ii, 86
 Wren. Sir Christopher, i, 22, 32; ii, 13, 18, 42, 59, 84, 89, 91, 93, 94, 105, 106
 Wren's Daughter. The Church designed by, ii, 104
- Wren's London House, ii, 104
 " Street-plan for London, ii, 60
 Wrought Ironwork, S. Carolina, ii, 80
 Wyanoke, Va., ii, 32
 Wyatt. Sir Francis, ii, 32
 Wyatt. Benj. Architect, i, 10
 Wyckoff House, Flatlands Neck, L. I., i, 16
 Wycombe. See "High Wycombe": "West Wycombe."
 Wythe House, Williamsburg, ii, 18
 " Poisoning of Chancellor George, ii, 18
- Y —
- Yeardley. Governor, ii, 25
 Yellow and White, i, 7
 Yonkers, N. Y. Philipse Manor House, i, 14: II, 24, 25, 26, 27, 28, 29
 York Buildings, London, ii, 89
 " House destroyed, ii, 89
 Yorktown, Va. Nelson House, ii, 19
- Z —
- Zion Church, Philadelphia, Pa., i, 17

EXPLANATION:—The first volume contains Parts I-IV, the second Parts V-VIII. The volume is indicated by "i" or "ii." All illustrations are indicated by bold-face numerals. The full-page plates are indicated by Roman numerals indicating the Part, and bold-face figures showing the location of the plate in that Part.



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